



At the end of 1940, Churchill decided to replace Halifax as Foreign Secretary with Anthony Eden. For Sir Alexander Cadogan, the permanent head of the Foreign Office, it meant working out a new partnership, and at first he had misgivings. In his private liary he expressed dismay ns Eden began—so Cadogan then thought—with a series of blunders.

This extract from the diaru egins with the manoeurres which brought Eden to the Foreign Office and continues hrough some of the most nomentous diplomatic events of the war, with Cadogan ever-present at Churchill's ide.

The complete diaries—a 'emarkably frank wartime ecord written from a unique position at the very centre f affairs—arc to be ublished for the first time ext month. They have been dited by David Dilks.



ABOVE: On board HMS Prince of Wales during the Atlantic meeting of Churchill and Roosevelt in August 1941. Cadogan is on the right, next to Roosevelt's personal adviser, Harry Hopkins. One of Cadogan's jobs was to draft the "Atlantic Charter" in which the two war leaders jointly declared their war aims and principles

RIGHT: Eden boards a Lysander for a visit to front-line troops, late in 1940



Chequers about some telegrams from Belgrade which I hadn't seen. Nothing for it but to get up dress and go to the Foreign Office and ring him from there. Found messages from Drings Davis show messages from Prince Paul showing he was sending an officer to Athens to find out what help he could expect. This may be a good sign. So rang up Winston and told him I'd send a telegram and told him I'd send a telegram to Athens urging that the utmost encouragement should be given. (Have since been ticked off by Anthony for doing anything from here except through him!) So I needn't have been to all that trouble! But just as well to do it, as Winston talked about the Foreign Office being 'shut down.' Must see about this. Must see about this.

12.30, Winston rang me up from

... Wonder whether Yugo-slavia really will do anything! What a chance to give the bloody ice-creamers the final kick in the pants!

Monday, 10 March Cabinet met in the Dollis Hill War Room [in north-western suburbs of London]. Arrangements impressively good. P.M. not there—has slight bronchitis. I in a difficulty, as I didn't know this, and didn't know how much he'd want me to tell them. Gave them a have general impression. them a hazy general impression (there isn't much definite news, as a matter of fact). Sir Robert Menzies then held forth for 40 minutes on Australian war effort. Very impressive, but no one but an Australian would have done it! However, he didn't do it badly.

Friday, 14 March

No decisive news. Jugs. still hesitant. Turks tightly enclosed in their shell. I really have more hopes of the former than of the latter. Look at the latter's form: they have so far carefully evaded every obligation they ever took! But I haven't much hope of the former...4.15 Maisky, to intro-duce his new Counsellor. I rather like Maisky, although—
or perhaps because—he's such a
crook. P.M. instructing Anthony
to stay in Middle East. I believe
that's right! We can carry on

here, I hope. Friday, 21 March

Everything fairly quiet, and I wasn't overwhelmed with papers, and P.M. quiescent. Yugoslavs seem to have sold their souls to the Devil. All these Balkan peoples are trash. Poor dears— I know their difficulties. They've got no arms, and no money no industry.

Monday, 24 March

All the news from the Balkans is bad: the Yugoslavs are collapsing and the Turks are running out. The former are hard to blame, but the latter are the villains. So far, they've done nothing but evade every obliga-

tion....

Tuesday, 25 March Jugs are signing—silly, feeble mugs. . . . P.M. sent for me at 3.15. . . . Then he spoke to me

continued on next page

EDEN'S DIPLOMATIC BLUN

ınday, 15 December, 1940 I found P.M. [Churchill] had

nt telegram last night to Washgton telling them to sound resident informally about pointment of Lloyd George as mbassador! I ascertained that alifax (who met P.M. at lunch sterday) had agreed to this, it they had both forgotten to sproach the King!

onday, 16 December Halifax came in . . . to say ovd George had refused on alth grounds.

iesday, 17 December

Beaverbrook told Halifax at he ought to take the Emassy at Washington himself. Vhether his feeling was due to :nuine conviction about Washgton or to a desire to get me it of the Foreign Office, I am it quite sure," wrote the latter.

ednesday, 18 December Halifax has had a letter from M. asking him to go to Washgton. He doesn't want to, and suggested how he should put is doubts to Winston. He and went over to see Winston at

a week.

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11.40—about Portuguese suggestion for Staff talks. I then left them to discuss Washington. . . . P.M. pressed him on Washington and would appoint Anthony Eden in his place. Halifax left at 7 to see Anthony . . . Anthony says he won't take the Foreign Office. He may have to! Halifax asks me to think of other candidates. There are very few. Mine would be Malcolm Mac-Donald but I gather P.M. regards him as rat-poison on

Lire ports. . . . Friday, 20 December

Halifax showed me a letter from Winston v. definitely pressing him about Washington. Saying it was the important spot; that he could have Gerald Campbell, so as to free him to come back here occasionally: he could resume his seat in War Cabinet whenever he did come

account of his connexion with

Picked up Halifax at 11.45 to go to Lothian Memorial Service in Westminster Abbey. Dorothy [Lady Halifax] there, furious at Winston's letter. Declared

Halifax—and Dorothy!—went off after to No. 10. Saw them on their return. They had found it useless. Dorothy recognised this
—had realised P.M.'s object
really was to get rid of Halifax. I said that had been my own con-clusion. (When Halifax had said to me this morning that it was not a plot to get rid of him, I didn't contradict him as, if in the end he stayed, it would have done no good to have injected poison into their relations). It's true I'm atraid—and Winston is making a grave mistake—at this

The Prime Minister told Lady Hali-fax that Washington would give her husband the opportunity to do a piece of work reflecting much personal credit. He had been conscious of certain currents of opposition to Hali-fax's tenure of the Foreign Office. The Foreign Secretary's diary observes that for anyone not to con-sider the personal advantages would seem unintelligible to Churchill: 'nobody could have been kinder than he was, but he and Dorothy were

he was, but he and Dorotny were certainly talking a different language and she said she felt... an abyss between his thought and hers.'

At the official lunch of farewell, in early January, 1941. Halifax [formerly Viceroy of India] recalled the words of a railway official in India whom he had thanked for the excellent arrangements: 'It has always heen a very ments: 'It has always been a very great pleasure to see you off.' 'No doubt many of you here today are animated by feelings no less kindly than those of that station-master.'

Sunday, 22 December

Thatched Cottage Walked past Dixter on Ewhurst path down to the bottom. Then right to the railway, where I found an old gentleman, a sort of platelayer, eyeing doubtfully a football in the ditch by the side of the permanent way. He asked me-did I think this suspicious? I said everything was suspicious nowadays. The ball was plainly visible: it couldn't have been lost. It was spherical --- blown up --- so it wasn't thrown away. He said—how did it get there? I said two boys had been throwing it about in a compartment of the train, and it had gone through the window. He said that it would then have been on the track, till I reminded him that inflated footballs bounced. However, I didn't want to touch it any more than he did. I wanted neither a football nor an early grave, so I told him to "report" it. This filled him with importance and we walked along the line for threequarters of a mile in pleasant, banal and rather unintelligible converse. . . . Quite a pleasant weekend. I have had 13 out of 52 this year!

Monday, 23 December

Halifax's appointment in press, and Anthony Eden to succeed him. . . . Had talk with Halifax, who is resigned (both senses) and rather resentful... Cabinet

At a point in the proceedings, PM made little speech voicing Cabinet's gratitude to Halifax for assuming this most important task. I looked up and saw the Beaver opposite me, hugging himself, beaming and almost winking. I didn't know what to do: I don't want to be privy to any of the Beaver's schemes (if At a point in the proceedings,

to look cordially shocked. . . . P.M. sent for me about 3. I thought to be sacked! But he wanted to protest against all our amendments to his broadcast [to the Italian people]. I persuaded him to take one, but had to let him discard the others. He then kept me for a chat. Explained that there was growing criticism that there was growing criticism of Halifax which led to attacks on the "Foreign Office"! . . . Monday, 30 December

Very heavy attack last nightmostly incendiary on the City. Could see a tremendous glow when I went to bed. Dirty dogs. . . . Halifax came in in afternoon. Have had very nice note from him. . . . Anthony now living in the Foreign Office. Don't know whether that will turn out a good thing or a bad.

turn out a good thing or a bad.

It would be pointless to pretend that relations between Eden and Cadogan were invariably untroubled. But a diary kept in telegraphic style by a much-harassed official does not always contain considered views. It is well to remember that according to the published evidence and to the testimony of those who saw them together, Cadogan and Eden had high respect for each other. Sir Alec did not re-read the whole of his diary for the war years. When, however, he saw again his entries for the first half of 1941, he said:

I see that I sometimes wrote rather

I see that I sometimes wrote rather sharply about Anthony. I don't think any Secretary of State I served excelled him in finesse, or as a negotiator, or in knowledge of forcign affairs: When something had to be affairs: When something had to be done, Anthony would long to do it. That quality was perhaps carried to a fault; but it was on the whole a good fault for a Foreign Secretary. No one worked harder. And then to take on the Leadership of the House! How he endured those awful gaseous Members I shall never know. Tuesday, 31 December

Anthony Eden in rather a flap. When he was at the War Office he seemed admirable, but I fear that here he is getting as jumpy

as ever. . . I generally write a little homily on New Year's Eve. I haven't much to say tonight except that worse things have happened during this year than we could have expected. But one thing is much better than anvone could have hoped—and that is the British spirit. I am amazed at the courage of my fellow-countryman. I am rather a physical coward, and I can't say how I admire the courage I see all round me. Theo [Cado-

Some of those mentioned by Sir Alexander Cadogan and the posts they Alexander Caudgan and the posts they then held: Alexander, First Lord of the Admiralty. Anderson, Lord President of the Council. Attice, Secretary for the Dominions. Auchinleck, C in C Middle East 1941. Beaverbrook, Minister for, Aircraft Production. Beaverbrook, Minister for Aircraft Production.
Broun, Minister of Labour.
Brooke, Alan, CIGS 1941-46.
Campbell, High Commissioner Canada.
Cripps, Lord Privy Seal.
Dalton, President of Board of Trade.
Dill, Field Marshal John, CIGS 1940.
Dulles, Allen, head of US Strategic Services in Europe.
Dulles, John Foster, US Government lawyer.

gan's wife], in the first place, is mitments and on which they may marvellous. I couldn't have make decisions as to their policy thought she could stand the kind in a critical moment. He may of thing she's been through. But she is far braver than I am, and more practical and more helpful. Such a spirit can not be beaten. Everything — on paper — is against us, but we shall live. I don't frankly, see how we are going to win, but I am convinced that we shall not lose...

Friday, 28 February, 1941

Telegram from Anthony at Ankara, which puzzles me. It is couched in jaunty and self-satisfied terms, talking of the "frankness" and "friendliness" and "realism" of the Turks. The " reality" is that they won't do a damned thing. Has he had his head turned by crowds of handclapping Turks? And what is he now to say to the Yugoslavs and Greeks? The former will now of course curl up, and we shall be alone with the Greeks to share their inevitable disaster. The Turks at least in their recent declaration talk about their zone of security." To Anthony they appear to have said quite flatly that they will only fight if attacked (which of course they won't be-yet). But he seems quite happy. What's bitten him? Saturday, 1 March

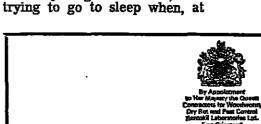
Glad to find P.M. has sent a sobering telegram to our tem-peramental Secretary of State, saying "You appear to have got nothing out of the Turks." And that is true: he is going on a lemon-gathering expedition, and he has only got that ninny Dill with him. (Wavell is in Cairo.) I rang up No. 10 to make sure Wavell was being kept informed. This stunt trip is a most disastrous one. And Anthony seems quite gay about it. The only explanation I can conceive . . . is that Anthony expected the Turks to react strongly against our giving all our help to the Greeks. And of course the Turks didn't. They, quite rightly, don't expect to be attacked—yet. But that doesn't help the Greeks—or us. What the hell is Anthony going to say to Greeks and Yugoslavs? It's a diplomatic and strategic blunder of the first order. . . . Monday, 3 March

I sent message to P.M. asking what I was to do at Cabinet about

the Balkans. Cabinet haven't seen the telegrams and will be sure to ask. He authorised me to read Anthony's raspberry from Ankara. Which I did, and left them all looking rather blue-nosed... Everyone's reaction is the same—how can one account for the jaunty tone of a recital of complete failure? Germans have swarmed over Bulgaria, and there we are. I confess everything looks to me as black as black. Shipping situation very bad, and I don't see where we are to turn....Complete silence from Anthony since his raspberry telegram!

Wednesday, 5 March 🤏

Cabinet at 5.30 on Anthony's telegrams from Athens. He has really run rather ahead of his instructions and agreed to things which Greeks will take as com-



have had to do it to prevent an

immediate collapse. But really I think his head is turned a little.

Anthony has evidently com-

mitted us up to the hilt. Telegram

this morning gives text of agreement signed with Greeks. . . .

Cabinet at 6. Awkward discus-

sion. P.M. evidently thinks we

can't go back on Anthony and

Dill, and I don't think we can-

though I would if I could see any

better alternative! Kingsley

Wood, A. V. Alexander and

John Anderson evidently out

Cabinet at 12, which practic-

ally decided to go ahead in

Balkans. On a nice balance, I

Churchill assured Eden immediately that by this decision the Cabinet had taken upon itself 'the fullest responsibility.'

Had just got into bed, and

for Anthony's blood.

Friday, 7 March

think this is right.

Saturday, 8 March

Thursday, 6 March

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put it to Russians. . . .

good old 1916 battle of artillery

barrage and infantry attack(!),

seems to have been brought to

a standstill! I wish de Gaulle

Lovely day. Met Anthony in Park, who said PM off to Egypt —had had a Cabinet about it

at 1 am. . . , Anthony went off

to see PM. Heard he was fixed

on the trip, and I shall have to go with him. . . . Martin tells

me PM's doctor, Attlee and Anderson trying to dissuade him from going! Heard later he insisted on doing so, but

probably Saturday night—not

tomorrow night!... Bore not

knowing one's plans. Don't

knowing one's plans. Bon't know yet for sure, as PM has still to be tested tomorrow morning for "high flying."

The next entries are taken from Cadogan's letters to his wife, Lady Theodosia; the interpolations of the carefully applied to the careful of the care

Monday, 3 August

about an hour later.

hours' flight). . . . We went straight to Government House where PM had already

PM lay on his bed in his underwear and held forth to us. He seemed none the worse for the journey. We didn't have to go very high—not over 12 000ff

We got off the ground at 6 pm—very hot until we got high

up-started up the Mediterra-

nean, then cut across the

African coast and went inland,

keeping south of the trouble

and making for the Nile, then

down to Cairo, where we landed at 8 am—14 hours for, I think, about 2,200 miles—

Miles Lampson and every-

one drawn up to meet us. I

chatted with him for about 20

certainly impressive and very

good going.

Travel

Sunday, 26 July

Thursday, 30 July

THE CADOGAN DIARIES

might have said to Molotov. On

Thursday, 25 June

decisive defeats ever inflicted.

movements, and, unhappily, his

signals were so insecure that the decodes were reaching Rommel

as swiftly as they reached General Marshall in Washington. Not

until the attache's recall in July

was this damaging leakage stopped. By then Auchinleck had

Monday, 29 June

argumentative mouse.

continued from preceding page vasion of mainland Europe was about 'Son of a bitch,' which not a practical operation in 1942, whatever the Americans I took to be Tsvetkovitch, but found he meant Stoyadinovitch the morning of 21 June, a message was brought to Roosevelt. [935-39].

Thursday, 27 March

Good news on arriving at the Foreign Office of coup d'état in Belgrade. Went to see P.M. at 11 40. He due to make speech at 12. Gave him his phrase "Yugoslav nation has found its soul," which was Americans sent more than 300. at 11.40. He due to make featured by evening papers. . . . Tuesday, 23 June

Yugoslavia's defiance of Hiller, recorded by the diarist in the above entry, led to the German invasion of the country, on our frontier positions the sudden collapse of which in the middle of April, 1941, put the heroic Greek army and the British expeditionary force

Cadogan wrote on April 22: "We must get out of Greece as soon and as best we can. The real battle of the war is coming in N. Africa. The Nary seems unable to stop convoys from
Italy to Tripoli, and we are
going to take a—perhaps vital
—knock in Egypt."

A few months later he attended the conference Roosevelt and Churchill at Placentia Bau. Newfoundland. At this meeting, in HMS Prince of Wales, he ar HMS Prince of Water, he drafted two declarations on Sunday, August 10: "Drafted scheme of 'parallel' declarations by US, selves and Dutch, designed to restrain Japanese from further devilry and to provide mutual aid and to provide mutual aid. Also, President last right said Also, President last right said he might be prepared to make a joint general Declaration of principles, so start rough draft of that. PM approved both, with alterations." The Joint Declaration is better known as the Atlantic Charter.

The diary mores on through such areas counts as Historic

such great events as Hitler's attack on Russia and the entry of the US into the conflict. The Desert War continued to bring reverses: "The beating in of our Desert Flank while we were fullspread in the Greek adventure," wrote Churchill of the earlier period "tas a disaster of the first magnitude." There came in June, 1942, another sickening reverse in

Friday, 19 June

Libya.

riday, 19 June

Libya is evidently a complete
Lisaster—we are out-generalled

riday, 19 June

solvential for the Government. On land 2 July the Commons debated the motion. "That this disaster—we are out-generalled bated the motion. "That this everywhere. PM's arrival in House, while paying tribute to everywhere. PM's arrival in Washington announced this

Washington announced this morning.

Sunday, 21 June

I to the Foreign Office to learn that Tobruk had fallen. It held out for eight months last time, and for about as many hours this. I wonder the heroism and endurance of the Armed Forces of the Crown in circumstances of exceptional difficulty, has no confidence in the central direction of the war."

The motion was lost by 475 to 25, "les ringt-cinq canailles." Churchil described them picturesquely, "qui ont roté contre moi." many hours this. I wonder moi. what is most wrong with our Thursday, 2 July army. Without any knowledge, should say the Generals. Most depressing. . .

covered he did extremely well. asking for ideas "! Sunday, 5 July

After the debate on Thursday, PM told Anthony he was going to Cairo! He had a plane change of plans to the Russians. ready, and had consulted He thought it ingenious. He Attlee and Bevin who had of took me off to Cabinet at 12. not ventured to disagree! arrived in high dudgeon, and Anthony had to argue for two enjoyed himself enormously. hours to convince him of the He devoted himself to attackabsurdity of this. Finally Win- ing Cabinet decision, taken last ston said, "I see what you Monday week in his absencemean-you think I would be to tell Americans that, as part like a fat old bluebottle on a of general plan for relief, we cowpat!"

Monday, 6 July

seems better. The Russian contomorrow-or earlier. Our voy situation bad. I don't know poor diplomacy has of course how we can keep this up. Russian front not too good.... PM furious about Generals been dealt a fearful blow, in Turkey, Spain, Portugal and ordering surrender—and he's quite right. Says we ought to We are now retiring out of make it clear that any General



taken personal command in the desert; the supply lines of the Axis armies were severely extended; the Allies enjoyed air ATTLEE ... superiority, exercised with not-able flexibility and skill. Rom-mel's headlong progress towards the Nile was over. presided [over a Cabinet meeting] like a soured and argumentative mouse'

3.15 saw Anthony Eden, who said PM was in good form, though I don't know why. Rout ordering surrender will, after of our 8th Army in Egypt the war, be tried for his life and have to justify himself. The General in Tobruk ordered seems to be as complete as any in history. . . . 5.30 Cabinet. Winston at Chequers, so Attlee surrender, it seems, to "save bloodshed." But how much blood did he let by doing so? presided-like a soured and Returning to London at the Unfortunately, he's a S. Dulles. So it was a shock. African, so we can't do any. Dulles the woolliest type of end of June. Churchill found thing about him.

Wednesday, 8 July Had a talk with Anthony. Second Front" in Europe this the heroism and endurance of year definitely off. President wants to do "Gymnast" [pro-jected landings in French North Africa, later called "Torch"]. I think that simply a dispersal of effort, but if it will keep Russians going, may be worth-while. Wrote a paper for Anthony tonight suggesting how it might be presented to Russians. But I'm not sure! Yesterday's debate a deplor-Very gloomy outlook and able spectacle. Talk with

Thursday, 9 July Gave Anthony a paper I course agreed—or rather had Subject—Post-War Relief. PM owpat!"
should be prepared to keep on
"a system of rationing after
the war." His line was: "Are we
eems better. The Russian conturning from the war, that he

is to tighten his belt and starve, in order that Roumanians may batten on the fat of the land? I've never heard of such a thing." In vain, Eden, Cripps, Attlee, Bevin and Co., told him that nor had they—that that was an outrageous proposition, but didn't happen to be the one that they had subscribed were CIGS. . . .

to. That didn't matter: Thursday, 30 Ju
Winston began again, "Are we, Lovely day. M who alone saved the world during a whole year, to go short while Americans eat what they will, free of all restriction? etc., etc. No arguing with that. Kingsley Wood was on velvet. He and PM the only ones against the rest of the Cabinet and Kingslev felt quite safe with such support. He kept interjecting comment—and got roundly smacked on the head. He insinuated that the Board of Trade had quickly sent off their instructions after the snap division in the Cabinet. Dalton, quick as lightning, said, "The Board of Trade work

joyed it more than anyone (except me) Monday, 13 July

Lunched with Anthony in his flat. John Foster Dulles there [at the Foreign Office]. I had expected to meet Allen Dulles. So it was a shock. useless pontificating American. Said to be "close to" Sumner Welles. Heaven help us! . . . Cabinet 5.30. Outstanding news was sinkings for the week—364,000 tons. This, of course, if continued, leads us straight to early disaster. Russian perhaps not so bad as might have been. But I have no great confidence in Egyptian situation. We have no initiative.

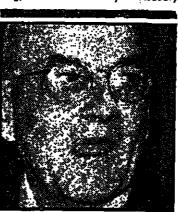
guite quickly when not obstructed by the Treasury." Great fun. And Winston en-

Wednesday, 15 July I talked to Anthony about various things, including our operational plans. We have The Prime Minister had gone Anthony about Egypt (arrange-Cabinet yesterday seems to made up our minds against to Washington to persuade ments for evacuation, etc.). have been very depressing. Second Front this year. This, I Rooserelt that the Allied in-PM apparently in a high state Chiefs of Staffs have no ideas am afraid, is right—sad though

of dudgeon this morning, but and oppose everything. PM it might be. We want Amerian, and had a long conference kept me and Miles up until 2.30 said that the Russian draft would Anthony tried to calm him. He said, "We'd better put an cans to do "Gymnast," Presise with the PM and CIGS. I discussing everything on earth. Spoke at 3.30 and I later disappears advertisement in the papers, dent would probably be willing. Spoke at 3.40 and I later disappears for ideas 1.10 and had a long conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussing everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussing everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussing everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussing everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussion everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussion everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussion everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussion everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussion everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussion everything on earth. The conference kept me and Miles up until 2.30 said that the Russian draft would be calculated as a discussion everything on earth. The conference kept me and the conference kept me and Miles up until 2.30 said that the Russian draft would be con But Marshall against. I fear his cuss minor matters when they idea is that, if [Operation] had finished their consultation on the graver issues! Auchinassault on Cherbourg or Brest leck looks very much thinner in 1942] is off, America must than when I saw him in turn her attention to the London, but very hard and fit. Pacific. This is all rather dis. He had to go back to the battle quieting.... We have decided, before dinner. I am glad to say, to sail no Wednesday, 5 August Cairo more northern convoys to Russia. It really isn't good enough. Nearly 500 tanks at the bottom of the sea as a result of last attempt. (Only

to start for the Front at 5 am 4 ships out of 33 safe at pre-this morning! He's due back in sent.) That does the Russians a few minutes (5 pm), but I no good. PM consulting Presuppose he will be quite fresh. sident about this, and how to Before lunch I called on hours. Cannellopoulos, the Greek "Minister of State"—a chatter-Eventually eleven merchant ships in this convoy, PQ17, staggered on to Archangel; the other twenty-three were sunk. box.

Eden had asked Cadogan to arrange an interview between Cannellopoulos and the Prime In Egypt the Auk, after his Minister. Each time he was good old 1916 battle of artillery approached by his Private Secretarrage and infantry attack(!). iary, Leslie Rowan, however,



DULLES ... the woolliest type of useless pontificating

help us!"

tions draw upon published accounts and upon a record which Cadogan composed in retirement. Churchill merely said "Can'tellopoulos." Rowan eventually suggested that Sir Alec himself should tackle Churchill, which he We got off all right on Saturday/Sunday night from a West Country airfield. I don't give did from the foot of the staircase at the Embassy in Cairo. Churchill listened as he climbed you the name-not out of any the stairs, put on a very serious face and then, retreating nimbly up the last few steps, said "Can'tellopoulos" and vanished down the corridor. Summoned to the bathroom a little later, Cadogan found the Prime Minister wallow that heat like a market wallow. consideration for secrecy-but because I'm not sure of it The PM, his doctor, Private Secretary, ADC, Valet and Detective got off the ground about 12.30 am. We followed ng about like a porpoise, and throwing his sponge up and down to the chant of "Canellopoulos! Can'tellopoulos! Canellopoulos ..." In the end he saw him. We landed at Gib at 8.30 (7

and me till 2.30! Poor Sir Charles Wilson, who considers himself responsible for the resistance which the PM's constitution puts up against the various strains imposed upon it, is becoming distracted! . . .

Churchill had by now lost confidence in Auchinleck. He had decided that General "Strafer" Gott was to command the Sth Armu under Alexander.

Saturday, 8 August minutes and then jumped at his suggestion that I should go on to the Embassy.

Jacqueline [Lady Lampson] met me at the door—expecting, I suppose, the PM—and we had suggested the shad at the scheme of changes he had sust in the coloured marbles or wood but the PM didn't put in an appealing: I don't know how appearance until 9.30, looking many rooms, an electric lift, like a thunderstorm. Poor man, refrigerators and complete he had just heard that the key General [Gott], who was to be ridiculous and really rather home waters, but way in over Milford and the scheme of changes he had. I suppose, the PM—and we had a chat while I drank coffee and ate fresh figs. She wanted all sorts of tips as to how to treat the PM. I did my best for her! Small lunch party here—I sat next to Tedder, the Air Marshal, whom I had met in London.

Smuls arrived in the middle. Support met him before He's General Maxwell who sat next to Churchill. Cadooon and Roman. I'd never met him before. He's General Maxwell, who sat next to him, and who didn't know good company—one of the few what had happened, must have men whom I think the PM thought he was a frightful flop. what had happened, must have really respects, and to whom he will listen. . . . It was delightful in the garden —Quite a cool breeze. Winston

for one reason or another didn't get off the ground till 2.30, arriving at Teheran at 8.30. I slept a bit, but the comfort. My travelling com-panions this time were Wavell, Quiet dinner here— Alan Brooke, Tedder (Air except for rather loud monologues by Winston. We got to bed about 1.30 as he was due to start for the Front at 1.50 paintons this time were Wavell, Alan Brooke, Tedder (Air Officer Commanding in Egypt) and Ian Jacob of the War Cabinet Offices

The Legation is certainly very nice, with a lovely garden, in which I sat most of the morning. The PM went off to lunch agreed to see Churchill alone with the Shah.

Saturday, 15 August Moscow dacha just outside Moscow. Be-fore dinner Churchill told Cado-gan of his first meeting with Stalin, on the previous evening. He had explained with copious illustration, exactly why the Second Front could not be opened in Western Europe in 1942.
Stalin heard with apparent approval the Prime Minister's account of the bombing of Germany and the plans for "Torch." the landings in North Africa which the British and Americans planned for the autumn. In short. Churchill thought the meeting a good one; that he had cast off the millstone of the Americans' half-promise of a Second Front in 1942. According to Tedder, Churchill talked at table of Stalin as a peasant whom he could handle. Tedder, convinced that American . . . Heaven there were microphones everywhere, was horrified. "Méfiez-vous," he scribbled on a menucard, passing it along to the Prime Minister. "He gave me a glare which I shall never forget but I

am afraid it was too late." The second meeting with Stalin took place after 11 pm that night, 13 August, in a sparsely-furnished chamber at the Kremlin. Stalin's line now hardened. He made gratuitously insulting remarks about the British Army's cowardice. Eventually the Prime Minister had had enough. He cracked his hand on the table. wound himself up almost audibly, and burst into a torrent of oratory. "I have come round Europe in the midst of my troubles—yes, Mr Stalin, I have my troubles as well as you—hoping to meet the hand of comradeship; and I am bitterly disappointed. I have not met that hand."

[On 6 August] PM ... went to the Palace at 11 pm for a secret audience of the King. He got back soon after midnight, and held forth to Miles and me till 2.301 Poor Since the formula in the secret audience of the King. He got back soon after midnight, and held forth to Miles and me till 2.301 Poor Since that hand."

Tedder said that for about five minutes Churchill spoke "in the most lucid, dramatic, forceful way I have ever heard anybody speak."

Both interpreters had failed to take a note. Only Cadogan had scribbled down the content of the ter's words. He began to read them out but Stalin held up his hand. "I do not understand the hand. words, but by God I like your spirit." The meeting and a

Saturday, 15 August (cont.) I was with the PM at 11 next morning. The country-house, or dacha, is quite well run, with a biggish garden, and in the garden the most colossal Cairo and luxurious dug-out you ever ...Dinner was rather a frost. saw—the walls covered with a assembled as usual at nine coloured marbles or wood or wood

Churchill, Cadogan and Rowan wrangled over the com-munique. The Prime Minister

lay, 14 August Moscow point. Cadogan stormed back at
. We left for the aero- him. 'I had never,' records drome soon after midnight but Lord Moran, an eye-witness, for one reason or another seen anyone talk to the PM like this.' At last Churchill said: 'Well, you have been in the Foreign Office all this time. Do

as you think. But I want it Liberators are not built for recorded that I thought it would be disastrous! Authorised again to take his own-line, Cadogan said he coulc not do that if the Prime Minister thought it would be disastrous

and Ian Jacob of the War There was a silence. Churchill rose to go to bed. Cadogan got up. said 'Good night' and left for his hotel. It was now 3 am. late, so resigned ourselves to By 10.30 the next morning, staying in Teheran for 24 when Cadogan returned to the dacha, Churchill had repented. Cadogan was telephoning hourly to the Kremlin, only to be told 'Mr Stalin is out walking."

For the first hour in the Kremlin, Stalin made no response Brooke, Cadogan. Tedder and to the approaches of Churchill, the others were bidden to dine who said he was leaving at dawn. with the Prime Minister at his dacha just outside Moscow. Bedrinks at his house. He uncorked a large number of bottles. When his red-headed daughter Svetlana came in and kissed him. Stalin glanced at Churchill to see how he reacted. I confess, said the latter, in recounting all this to the Cabinet, 'that I acquired a quite definite physical impres-sion.' Thereupon Stalin wondered

Mototov, who was fussed, about the communique.

A message called Cadogan to the Kremlin. There he found the company in great good humour, sitting at the groaning board and surrounded by a large number of bottles. Cadogan having already eater. eaten one dinner, politely de-clined an invitation to share a sucking-pig. Stalin fell upon it

The great men had reached the stage of bandying reminiscences. The troublesome communique was auickly agreed. There was just time to take leave of Stalin and Molotov, drive to the hotel, gulp down a cup of

tummy complaint, and Winston now goes about saying to every-Sir Charles has been a terrible anxiety to us the whole time, but I hope we'll get him through!" Last night at dinner Winston held forth to the whole table on medicine. psychology, etc. (all Sir Charles' subjects) and worked himself up to a terrific dis-quisition. I suspect (and I inferred from Sir Charles' expression) that it was pretty good nonsense. And I think Winston must have had an inkling of that too, as he ended up "My God! I do have to

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It was not until 6 pm that Stalin

whether they might not ask Molotov, who was jussed, about

coffee and leave for the aero drome. The aircraft took off for Teheran, at 5.30 am.

Friday, 21 August The PM got back [from a visit to the 8th Army] about 6 pm yesterday, and then had a conference from 7 to 9. He was in terrific form and had enjoyed himself like a school-boy, having bathed twice. He held forth the whole of dinner, ragging everyone. Sir Charles Wilson (Lord Moran), his "Personal Physician," is one of his principal butts. To Winston's delight, poor Charles Wilson fell ill of the usual local

work hard to teach that chap his job!"....

Off the ground [at Gibraltar] Very 1.50. Ran into bad weather in home waters, but nosed our way in over Milford Haven and landed with the last light at Lyneham, about 8.50. . . . Special got off quickly and we had a much needed dinner. PM in cracking form.

© 1971, the Executors of the late Sir Alexander Cadonan Extracted from "The Diaries of Sir Alexander Cadogan. 1938-1945," edited by David Dilks, to be published by Cassell, price £6.00, on November 11.

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Next week: squabbles with de Gaulle



- NEW BOOKS BY GEORGE STEINER, DESMOND MORRIS
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WELL PLAYED, WODEHOUSE

John le Carré pays a ninetieth birthday tribute to the Master

WE WHO LOVE HIM are a masonry. We have never met; we are too numerous, and too ill-assorted. Who would put Evelyn Waugh beside Agatha Christie, Bertrand Russell beside Muggeridge or Muggeridge beside Bix Beiderbecke? We have no secret handshake, but we can betray ourselves for ali that. A choice of adjective, a syntactical construction—and a sudden lightening of the expression reveals the common bond.

There was a man I worked with in the Embassy in Bonn, a prince if ever I knew one, now sadly dead. On summer weekends he wore a Panama hat with a ribbon round it; in all seasons he was a man of sunny courtesy. Like Wodehouse, he was also an exile. His dream of England was Wodehouse's dream: an England before the Fall still, but threatened by unsporting chaps: a lovely Shropshire garden whose tranquillity must be defended by the farcical intrigues of such vigilantes as ourselves.

I remember exactly how we discovered the Wodehouse streak in one another. I had just joined the staff and he had invited me to lunch. were basking in his garden, dry Martinis blessedly within reach, and he asked me what I had been doing before I came out. I answered that I supposed I had just been loafing, a phrase which Wodehouse once used of himself to describe his early infancy. A momentary silence followed my words, disturbed not even by the sighs of sparrows mopping their brows behind bushes. I should like to be able to report that the lynx-eyed diplomat, like Jeeves in the new opus*, remained as serene and as unmoved as an oyster on the half shell; he didn't. Rather—the source is the same—he gave a sort of cry or yowl which must have rung over many a hunting field, causing members of the Quorn and Pytchley—had they hunted as far from home as the Bonn-Bad Godesberg road —to leap in their saddles like Mexican jumping beans. From that moment our friendship was assured; and however mannerless the unreal world of diplomacy occasionally became, our sense of what was decorous, let alone our sense of humour, was quickly restored by a furtive peek at the real world of Wodehouse.

To those on whom the Master's vords are lost—to that tiny sprinkling of the world's misfits—such Wode-nouse fans are no doubt the most crashing bores. They giggle, They confer. They make obscure references. They are not ernst. They rejoice, like he Master himself, in the fastidious election of trivia to the detriment of reat issues. In short, they are not espectful of their oppressors, being privy to a perpetual revolt of the pirit in the cause of laughter and າບ<u>m</u>anity.

Let me at this point put your mind at rest. I am not waffling on occause the new book is no good. The new one is very good. Not just good for a man of ninety; not just reported good because he's ninety and pecause I have been reading Wodelouse since I was first able to lisp in numbers, but vigorously good, capable at any time of running shoulder to shoulder with the seventy plus stable nates which are presently in print. And while I am not much of a saga man, and have not therefore squirrelled away all the precious data of those

Much Obliged Jeeves. Published next Thursday: Barrie & Jenkins £1.60.

seventy vois, those who have the right kind of memory will wish to know that "Much Obliged Jeeves" sheds light on some unlit corners of the Wooster-Jeeves combine. Did you know (I didn't) how Wooster acquired the middle name of Wilberforce? Consult page 88 That Jeeves was also called Beginnight 88. That Jeeves was also called Reginald S8. That Jeeves was also called Reginald—stale, you say?—and had three aunts whose outlook on life was uniformly placid? Page 120 refers. Or that Jeeves was seldom without a small supply of Mickey Finns? A glance at page 117 yields instant proof. All these nuggets for a mere £1.60. I doubt whether anyone but Wodehouse remembers what the first book cost remembers what the first book cost, but that was back in 1902, or sixty-nine

years ago, whichever you prefer.
There are many reasons why Wode-house has no successful imitators. Firstly, he is a watchmaker supreme. His beautifully constructed plots, each tiny part hand-turned, hand fitted, combine the arts of the thriller with those of the romantic novel. They work because they are the purest kind of farce: the logical development of an outrageous premise. Wodehouse's magic, his humour, his humanity, his sheer bubbling hilarity, all fit organic-

And yet I have long ceased consciously to follow the story. By the time I take up a new Wodehouse, or revisit an old one, my senses are already on the prowl for those cadences, melodies and counterpoints which are the secret joy of those attuned to his music. Yet there is a fishy eye within me that still polices the Master's integrity; and though it is often lulled half shut by the balmy sunshine of a Blandings noon, it will still open sharply at a suspected error or omission; then search back or forward until the missing piece is found; only



WODEHOUSE. Born October 15. 1881: educated at Dulwich College. Started work in a London bank, then became a free-lance journalist. First book: "The Pothunters," 1902. First major success: "Piccadilly Jim," 1918. Jeeves made his first appearance in a short story included in "The Man With Two Left Feet" (1917; still in print). Out of over 100 books by him 73 are still in print in hard back, in-cluding two volumes of autobiography, cluding two volumes of automography, "Performing Flea" (1953) and "Over Seventy" (1957). A third volume, perhaps the best, "Bring On The Girls" (1954) is, absurdly, out of print. In taperback, twenty of his books are available from Penguin; two from Pan; one from Mayflower; and Sphere are publishing two next month. Mr Wodehouse decame an American citizen in 1955 and lives with his mife on Long Island his wife on Long Island.

Books on him include "Wodehouse at Work" by Richard Usborne (Barrie & Jenkins 1961), an enjoyably readable and percipient study by a fellow-spirit; and "A Bibliography and Reader's Guide to the First Editions of P. G. Wodehouse" by David A. Jasen (Barrie & Jenkins 1971), a guide to all English and American first editions with synopses of the action.

to close once more, secure in the Master's skill.

This virtuosity of narrative also explains Wodehouse's success at the primary level. Even in translation (from French to Czech to Japanese to ...) the story marches, the characters collide, part, rejoin in different combinations. There is a rhythm which cannot be missed.

What of his own world? Where is it? Is it really the Shropshire garden that my diplomatist friend was so gallantly protecting (and cultivating) at the barricades of Bonn? Or is it perhaps a Long Island golf course, on one of those evenings when the Atlantic those evenings when the Atlantic chooses not to thud, but to shuffle drowsily among the dunes, and the only other sound is "the uproar of the butterflies in the adjoining meadows" (see The Clicking of Cuthbert)? Or is it a Japanese lake village out of earshot of American airbases, where fishermen, squatting cosily on bamboo mats, read the Master downwards, starting (for all I know) at the wrong

Humour, like honey, awakens great chauvinisms, every country holds its own produce to be the best. I believe that the world of Wodehouse is univer-sal; its ethic, its comedy and its allure cannot be selfishly explained. His nostalgia recalls an order of things which never existed except in his poetic imagination. He makes each one of his readers into a knight of limited wit but implacable chivalry. At the very point where the forest is darkest, he gives us a genie to lead us safely through our appointed errands. Wodehouse has succeeded where international diplomacy has failed: he has reduced the forces of evil to the dimensions of a bad olive, and expressed, within the comedy of manners, our common longing for an ordered paradise.

It is to our great discredit that we have shown ourselves to be without generosity towards perhaps our most persistently accomplished writer of the twentieth century. During the Second World War, Wodehouse's home in Le Touquet was overrun and he was taken into custody by the Germans. In the prevailing hysteria the British Press performed a disgraceful act of spiritual brutality against him, laying charges which, though later formally discounted in Parliament, are known to have wounded him deeply at the time, and probably wound him still. We took him for a rotter, and he has not returned to England since. Wodehouse, for half a century a by-word for a certain kind of English wisdom, has never received so much as that OBE mysteriously bestowed on county librarians. Medals are fatheaded things, he would probably say. But at least they are a way of saying sorry. Better still, he might even pop over to receive it.

But whether anything is done or not that old, absurd, grubby incident in the war still points the Wodehouse moral. Is it not finally to his credit that he preserved, by his bewilderment in time of war, the integrity of his humanitarian concept? Wodehouse wishes no man ill; he has served his art and his public with a devotion rarely matched in his profession. At a moment when the majority of his colleagues were bending their backs to one patriotic bandwagon or another, what did Wode-house do? In an internment camp at Tost, he sat among fifty prisoners with a typewriter on his knees, working on Money in the Bank." If that doesn't deserve a medal, what does?



Patrick Stewart as Kabak, an envoy of the Communist International, and Estelle Kohler as his mistress Angelica, in "Occupations" by Trevor Griffiths, a play about the Italian socialist leader Antonio Gramsci who led the Turin workers rising in 1920. This is the first of three plays given by the Royal Shakespeare Company during their nine-week season beginning tomorrow at The Place in Dukes Road, Euston. It was first performed at the Stables, Manchester

NEWS IN THE ARTS

My Fair Lady Loewe writes again

KENNETH PEARSON

FREDERICK LOEWE, composer of My Fair Lady, Brigadoon, Paint Your Wagon, Gigi and Camelot, who has not written a note of music for ten years since his retirement, is to break his silence at last. Loewe has been persuaded back to the piano by his old partner Alan Jay Lerner. Both are now at work in London on a musical film adaptation of the French classic The Little Prince, written in 1943 by Antoine de Saint-Exupéry Both authors hope Richard Burton will play the aviator who mosts the prince in the deept "There are only two reasons for meets the prince in the desert. "There are only two reasons for creation," Loewe said last week, explaining his retirement, creation," Loewe said last week, explaining his retirement, "greed and hunger for applause. After Camelot I had neither. If you were a horse and you won the Derby, what would you do next?" Mr Loewe is at the post again.

Menuhin book

GOLLANCZ, in the face of great competition, have just signed a contract with Yehudi Menuhin, new president of Trinity College of Music, for the musician's autobiography. But to help him tell the story Menuhin has taken on as his collaborator Dr Frederick Properson of Medern

the outer zones of the capital. Window figures given to the It was Lord Goodman, chairman museum by Hope Brothers, Moss of the Arts Council, who said, Bros and Austin Reed. There "If you take out a square mile probably isn't another army round Trafalgar Square, London museum in Europe (most opened museum is the artistic desert of the country." The association has already appointed an artistic director: Glen Walford, one-time director of Sheffield's educational theatre On the contrary, the ex-Tower-of-company. Miss Walford is already London man is producing a near company. Miss Walford is already halfway through a chatting-up miracle of display from nothing. The want to be involved. She has met finance chairmen, chief the exhibitions there will include librarians and entertainments officers. All are keen. Those who rences, etc.), a gallery of uniask is it necessary when the West forms, and a history of the army from 1485 (The Yeoman of the point. It's community theatre point. It's community theatre for the young, the GLAA are talking about.

Brook's next

PETER BROOK is lining up his next production. Shortly his com-pany at the International Centre of Theatre Research in Paris will start to rehearse Kaspar by the start to rehearse Kaspar by the young German playwright Peter Handke his My Foot My Tutor has just been staged at the Open Space. Brook said last week, "Kaspar is a play about words, not about people, and therefore an extension of the work we have been doing in Iran this summer."

to produce some coherent deductions on the make-up of the St Andrew's, and more places in gallery's visitors. Meanwhile, here between. Micheal Mac Liammoir the control of are a few statistics from the opens at the Duke of York's, also survey. From April, 1969, to on Wednesday, with his one-man July, 1970, 1,186,337 people went show about W. B. Yeats. And Nearly half of them were under festival closes its doors to entries 25. One-third were on their first on October 22 for this year's

one-third came from outside the city, and one-third from abroad. Almost all the visitors were highly of them went four times a year. I suspect the Tate's trustees are hoping for further ammunition in the fight against admission

as his collaborated Brown, Professor of Brown, in the nineteenth century) which depended on the rag trade for its launching. Not that Reid is depressed by the shortage of cash. London man is producing a near miracle of display from nothing. When the Queen opens the Chelsea museum on November 11

Ward for Romeo

SIMON WARD returns from Morocco shortly, where he is filming as the Young Churchill, to play Romeo for Michael Croft's Dolphin Company at the Shaw Theatre in January. Croft will direct.

Tailboard tales

ROUND-UP: don't let all the noise about 1789 obscure the fact that the Théatre de Bourgogne plays Molière's Les Fourberies de been doing in Iran this summer."

Scapin at the Young Vic next Wednesday. This fine company. representing the other pole of French drama, will then visit universities at Exeter, Bristol, Tate's pictures. The Sunday Times NUS drama visit. One-third lived in London, celebration at Bradford.

"A TOTAL TRIUMPH." RALPH RICHARDSON JILL BENNETT IN By JOHN OSBORNE

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"A REMARKABLE EVENING IN THE THEATRE!

THESE ARE supposed to be bad the marketable easel-painting. If painting is to survive-so the some other form.

No one in this country has thought harder about this question than Derek Southall. who was out front with canvases that bellied out from the wall like double-basses and, later, with double-basses and, later, with canvases that formed up in L-shapes, T-shapes, W-shapes and went on beyond the confines of the alphabet. His new paintings at the ICA are rectangular; but instead of being tautened on stretchers they are pinned up, loose, like groundsheets that have been picked up off the floor. been picked up off the floor. Such folds, ridges and hollows as result are welcomed into the general flux and the paintand contribute, indeed to its

Southall has always aimed "to re-make painting," and some formidable names are likely to come to mind as we tour his present show. One is the Turner of the 1840s, another is the Monet of the vater-lilles, and a third is the Pollock of "Convergence" and "Blue Poles." Put in that way, it may sound like an insane presumption; but perhaps the and "Blue Poles." Put in that way, it may sound like an insane presumption; but perhaps the an enclosed garden of the imagination to the point is that painting should not shrink from presumption and is certainly not worth attempting on this scale unless a duel with garden is the preserve of com-

times for that taut little teaser. argument runs-it must be in

giants is somewhere in question. I can only urge the reader to go down to the ICA and see if he does not experience that prickling of the spine which speaks for an enlargment of our conscious-Meanwhile we have, among senior painters, two examples of a private vision pursued with an

exceptional tenacity. Already in the upper corridor at Tooth's there is a very small canvas of a single head which suggests that their current exhibitor, Cecil Collins, has an exalted notion of what a human being can look like; inside in the majo callery, the inside, in the main gallery, the inner life of such beings is por-trayed with the kind of glowing, inner-directed eloquence that comes from a lifetime of dedicated effort. It is a difficult thing in the 1970s to speak up for the inwardness of art, but Cecil Collins does it in ways which are neither mawkish nor insipid.

What he has done, for thirty ways and more is to explore

pound creatures which have not been seen before in art but nevertheless respond to needs of ours which, likewise, have not as yet been acknowledged.

Pursuit of visions

ART 🗌 JOHN RUSSELL

From this to Edward Burra might seem the most abrupt of changes; for Burra was on top form between 1929 and 1933, in a world where the stews of Toulon had not been blown to pieces. In that world the hypodermic swings was an evoludermic syringe was an exotic rarity, the negro was the smiling accomplice of the white man's pleasures, and the notion of political violence was hardly more than an aphrodisiac for enfeebled natures. Midway in his responses between Firbank and Jean Rhys and wielding a fine line derived in equal measure from George Grosz and Jean Cocteau, the Grosz and Jean Cocteau, the young Burra left'us an authentic record of a world now either destroyed (Toulon) or too dangerous (Harlem) for us to penetrate.

All this is set out in early-Burra shows at both the Lefevre and the Hamet galleries. Crapulous as their subject-matter may be, the pictures suggest that Burra moved through the revels Burra moved through the revels in question as a charmed inno-

cent. A wiry intelligence comes through, also: there is not a wasted or a superfluous touch in a painting like "The Balcony, Toulon, 1929" at the Lefevre while both shows include an ex ample of the collaged paintings of 1929-30 which are really very bright indeed for a young English artist at that time. When Burra moves, later, into a world of private nightmare the pictures often seem to me to strain too hard for significance; but when It comes to fact plainly seen and plainly set down Burra is, or was, a most valuable observer.

A too-brief commendation finally, for two we'l-liked exhibitors: Louis le Brocquy at Gimpe Fils and Derrick Greaves at Basil Jacobs, 11 Bruton Street.

Meanwhile the resignation of Mark Glazebrook from the directorship of the Whitechapel Art Gallery marks a further and even sadder stage in the fortunes of what was till very recently a gallery of worldwide celebrity. Faced with a sharp rise precipitate decline in financial support Glazebrook did all that anybody could—his Hockney exhibition was, for instance, an outstanding success—but if we are not to lose Whitechapel altographer there must remark to come gether there must now be some fundamental re-thinking among those who feel that where exhi bitions are concerned Central London should not have things

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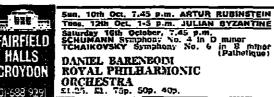


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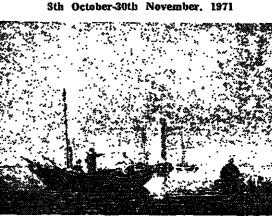
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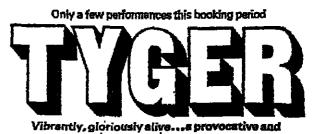
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The luck of the stars

TELEVISION ALAN BRIEN

nes, interviewing herself, celerating forgotten anniversaries, 'aying fulsome tributes to soap owders and corsets, telling jokes, ecalling the day war broke out or colling the day was considered victoria died, singing mns and describing her operions, until you put a sheet over er as she launched into the ational Anthem,

Occasionally, the old faggot hit a lively vein (usually the gular) and managed to bore a le through the protective ield of my newspaper or stop e at the door, kettle in hand. it this was a triumph of rendipity—the word invented Horace Walpole to describe le faculty of making happy disveries by accident when lookg for something else.

> Now, of course, I have to plan week's watching from the idio Times and TV Times, rsing them for not being the me magazine, hopefully circling the worthy, important pro-ammes though my frivolous ul intermittently yearns for precambe and Wise, the two nnies, plays with happy endgs and a flash of bare flesh, aped off with old movies. By iday morning screndipity has ruck again, as also has its posite, which must be horren-ity. Normally nothing short a raid by the goon squad of ngford the Pornbreaker would ike me turn to Stars on Sunday ition once, I am becoming oked on this misleadingly-tilted igious Disneyland.

It is a weird world, the Archhop of Canterbury billed above fiss" Gracie Fields, the ndon Jewish Male Voice Choir ernating with the Hammond ice Works Band, against a kground of ruined arches. ined glass, and a yellow-green tola in Late Marzipan (or is sarly Pistachio?) beside a large stic lake. In charge is the y I know as Katie, whose rried bliss is saved weekly Oxo. But she is not the Katie o advises readers on where to er-plate baby's first shoes in Times, and, just to confuse rybody, she is really called ry Holland. This Miss Holland a sort of rejuvenated Anna igle, dusted with saccharine, resemblance heightened, on v first acquaintance, by overring her pointless anecdote ut her 101-year-old aunt who - il to be a nurse.

'his is Christianity on the level Cwistopher Wobin, with occaial concessions to show-biz nour in the form of heavily le-up nuns or girls with lownecklines singing Offenbach. orking for God means doing r best whatever your job " is typical message if one typical message if one cely appealing to the drops who followed Jesus. And ention to detail and interest in ds can be gauged by the way Battle Hymn of the Republic ung as a dirge with the text rprinted by some illiterate so we have "the lightening of terrible swift sword " and the iers" of the Lord.

1, or indeed any disease, is a or cause of illness, I had opted Peter Vaughan, most insidious oily of villains, never more han when he is on the side the law, in The Rivals of rlock Holmes (ITV). Over on 2. I thought it must be ham Kerr slicing ham, until ealised with horror that the t was raw, and alive, and part human being. But it was all

NCE I used to think of my tele- a few weeks later dancing away ision set as a kind of ga-ga gran, with suave agility. It was serendinthroned in a dark corner like pity after all, then-I mean, after parrol, endlessly nattering 46 years of never allowing any way, repeating the news head- surgical instrument even to prick my skin, I still can't dance.

Sitting in front of a screen with a notebook makes for tetchiness and an angry urge to record the most minor stips. So I must inform George Melly here, more inform George Melly here, more in self-release than as a serious reproof, that in Cinema (ITV) he misquoted Cole Porter (it is "You're the top" not "tops"), confused Snow White's dwarfs (there is not one called Droopy) and said that Disney "endeared me to him" when (unless there is some episode in Mr Melly's life not so far revealed to the public) not so far revealed to the public) he meant "endeared him to me." I'm glad I've got that off my pad. Otherwise, an excellent programme presented with refreshgramme presented with refreshing common sense, personal conviction and total lack of pretentiousness—though I do feel that
the Disney organisation has
recently wangled a share of free
plugs on TV out of all proportion
to the value or interest of its

current output. It is partly the alternation of ghastliness and delight, serious-ness and triviality, serendipity and horrendipity (if I push it often enough it may get into the language) that gives TV its fascination. So I find it rather depressing that the only question everyone always asks is how many hours do you watch? To forestall future requests, let me report that between Saturday and Thursday I sat through 9 hours and 35 minutes of TV and 9 hours 5 minutes of BBC. Not one item was quite as achingly unendurable as a typical rotten evening at the theatre—perhaps of the introduction to the because it is possible to leap up dionysiac fervour of the finale, and down, pour a drink and abuse the perpetrators in a high scream

The worst weakness of TV is that so much is quite-good-but . . . so that you begin to feel cast as a nagging schoolmaster with a class of bright but lazy pupils. The Search for the Nile (BBC 2) has at its potential centre the bio graphy of the mad lion, Richard Burton, but in its early episodes he seemed to have been pushed to the periphery, or shown only in his duller and more domestic aspects, in favour of a slowmoving, diluted, mini-epic, reminiscent of Hollywood in decline. Last week's was an improvement, but managed rather perversely to make his knobbly stick of a rival, Speke, to belliarty felt selflessly con-(a brilliantly felt, selflessly controlled, performance by John Quentin) more intriguing than the mercurial, extrovert Burton himself.

The new series of The Lovers (ITV), is full of very funny lines by Geoffrey Lancashire, such as the mother saying to the daughter who is trying to signal her to leave the two lovers alone —"would you cough that again please?" (My favourite remark in a comedy so far was a fortnight ago in Roy Clarke's Will Amelia Quint Continue Writing "A Gnome Called Shorthouse?" where the publisher says proudly to his liberated woman author, Beryl Reid, "This is my wife" and she replies, dismissively, "Hello, Wife.")

I have no objections to the amorous young couple never get-ting into bed together. And they are perfectly cast, Richard Beckorrendipity also plunged me the last ten minutes of izon (BBC2)—a programme I ducked on learning from in every fifty that read this escape some form of rheumanbefore their seventieth birth-Programmes about rheuman, or indeed any disease, is a re perfectly cast, Richard Beckinsale, with his hooded lids and bee-stung lips, and Paula Wilcox, with huge peeled-egg eyes and teeth like cigarettes in a case—the given to skulking behind his hair, she openly on display, in the contemporary manner. But must it always be the girl who is panicky about sex, and infatuated by marriage?

I enjoyed Z Cars from its first episodes, and I looked forward to the new series of "Softly, Softly" Task Force (BBC). Beneath my criminal exterior beats a school boy heart which pictures me as a great detective, but isn't Elwyn Jones overdoing the cautious. gentlemanly reluctance of his coppers to bend the rules even an inch to catch a crook? At this ausly undisturbing, indeed tively cheering partly because the jolly confidence of the jolly confidence of the just one of his men like the ceon as he inserted the metal arresting afficer in a recent Monty plastic ball and socket ("a gentle taps . . . you can see whole patient rocking") with possession of anything we

Symphonic glories

MUSIC DESMOND SHAWE-TAYLOR

our visitors have set us a formidable challenge in point of tone and blend, precision and balance, unanimity and attack: in short, the whole corpus of virtues that the whole corpus of virtues that belong to the great American orchestras and are now concentrated and exemplified in the work of this particular group. If it was the late Fritz Reiner who raised the Chicago players to their present level, they have certainly maintained it during the current regime of Georg Solti and Carlo Maria Giulini.

The programmes conducted at Between the

and Carlo Maria Giulini.

The programmes conducted at the Festival Hall on Monday and Tuesday by these two distinguished maestri suffered from one drawback: they were too obvious, with nothing unexpected to vary a nutritious but familiar diet of Mozart, Beethoven and Brahms. Having been otherwise engaged at Smith Square on that night, I did not hear the first of the Chicago concerts, at which Solti's readings of Brahms, Mendelssohn and Bartok (the Concerto for Orchestra, of course) drew such diametrically opposite reactions from my colleagues as must have made Ernest Bean's lingers itch to restart his South Bank "Point and Counterpoint" column, But I heard the Chicago band play for Giulini on Tuesday with the ulmost brilliance, vitality and flexibility, and with intonation of a purity seldom so consistently sustained.

They began with Mozart, the

THE OPENING of our winter

orchestral season has overlapped with the last stage of the Chicago Symphony Orchestra's European

tour. And there is no doubt that

They began with Mozart, the famous E flat symphony No 39, of which the Andante was notable for perfectly judged tempo and high smoothness of finish. Giulini's spirit has perhaps too little vivacity to make him the perfect Mozartian; his finale was deficient in wit and zest. He was happier with the grand, heroic panorama of Beethoven's Seventh, which was unfolded in masterly style, from the purposeful tread of the introduction to the dionaria forms.

where the massive climaxes were climaxes indeed, two classical formance of a light-weight piece. Ravel's "Rapsodie Espagnole," which can hardly have been surpassed, and seldom equalled. In the space of a few solo hars the orchestra's leader, Mr Victor Aitay, made us long to hear him in a concerto, or at least in "Ein Heldenleben"; woodwind and brass sang their wisps or flashes of melody, and touched in their comments, with ideal tact, participating with the finely balanced pensating virtues of grandeur, depth and tonal brilliance take their place.

On Monday that very musical

string choir in a perfect unan-imity of cunning rubato. So long as playing like this is to be heard, the threatened decline of the symphony orchestra may he farther away than some prophets suppose. Nevertheless, Pierre Boulez and Sir William Glock, their keen ears to the ground, have planned

the forthcoming BBC Symphony Orchestra season with just the fresh approach that we missed in the Chicago programmes. Instead of a single location, as in most previous years, we now have three: fourteen regular Wednes-day concerts at the Festival Hall, supplemented by seven more at St John's, Smith Square, and by four experimental evenings at the Round House next year. The Smith Square series, which

opened on Monday, is planned to include major and usually unfamiliar works by Haydn in almost every concert, together with a good deal of Stravinsky: an excellent prospect, were it not for some doubts about the acoustics, which are apparently as awkward for broadcasting as for listening on the spot. Like most churches, St John's is very resonant; it lends grateful sup-port to a sostenuto string or

vocal line, but distikes percusbuilds up an amount of reverberation that can reduce a bright and busy eighteenth-century choral and orchestral fugue to so much fuzz and jangle.
If you think of attending any of these concerts, try to sit as far back as possible, where these defects almost vanish and com-

young conductor. John Eliot Gardiner, led his own Monteverdi Choir and the BBC Symphony in a programme of Haydn and Mozart. Haydn's 49th Symphony, La Passione, sounded under-rehearsed; but the choral works went splendidly for the most part. Mozert's Vesperae sollemnes K 339, scampers through three psalms in a pleasant but superficial way before reaching the heights in an elaborately contrapuntal Laudate pueri with all the strange solemnity that Mozart found in the key of D minor, and in the famous Loudate Dominum with its lovely floating soprano solo—which Elizabeth Harwood could have floated still more exquisitely if the accompaniment had been kept to a murmur. Whereupon, trumpets and drums unveiled a Tiepolo ceiling of major glory in the concluding

After the interval, having found myself a better seat at the back of the church, I could revel in a vigorous and joyful per-formance of Haydn's last and probably greatest Mass, the llarmoniemesse, in which (as in the Mozart work) Miss Harwood was joined by Alfreda Hodgson, Philip Langridge and Victor Godfrey. Acoustics apart, a very happy start to the season.

So, by and large, was the first post-Ring revival of the Covent Garden season: Verdi's Alda in the glittering, gaudy Georgiadis production of 1968. With the male roles in familiar hands (Charles Craig as Radames, John Shaw as Amonasro, Joseph Shaw as Amonasro, Joseph Rouleau as Ramfis) interest was largely concentrated on the fresh casting of Aida and Amneris.

عكذا من الاصل

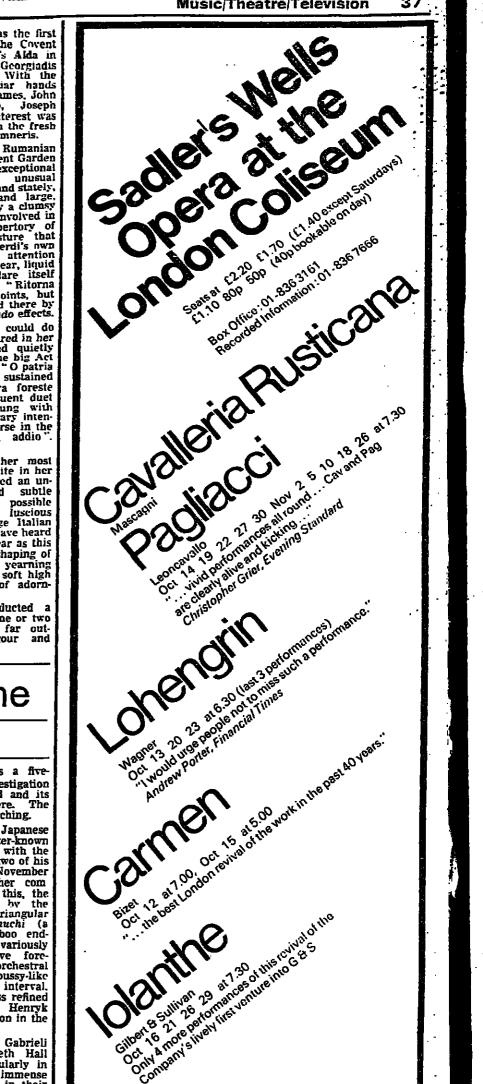
Marina Krilovici, a Rumanian Marina Krilovici. a Rumanian singer making her Covent Garden debut, is an Aida of exceptional gifts and somewhat unusual aspect and style. Tall and stately, with a noble brow and large, shining eyes marred by a clumsy make-up, passionately involved in her role, with a reperfory of buldly traditional gesture that seemed to belong to Verdi's nwn epoch, she riveted attention throughout. Her full, clear, liquid soprano did not declare itself unequivocally at first. "Ritorna vincitor" had good points, but was disfigured here and there by a crude resort to parlando effects.

What Miss Krilovici could do

What Miss Krilovici could do when roused first appeared in her effortlessly soaring and quietly dominating legato in the big Act 2 ensemble. Her serene "O patria mia" rose to a finely sustained soft high C; "Là, tra foreste vergini" in the subsequent duet with Radames was sung with subtle grace and visionary intensity, as was her solo verse in the concluding "O terra, addio". She is a real discovery. when roused first appeared in her

Shirley Verrett, in her most strongest voice, presented an unusually youthful and subtle Amneris, as far as possible removed from the luscious maturity of the average Italian mezzo. No singer that I have heard in this role comes as near as this fine artist to the ideal shaping of that thrice-repeated yearning phrase, beginning on a soft high G, during the scene of adorn-

John Matheson conducted performance in which one or two trifling mishaps were far out-balanced by the vigour and refinement of the rest.



Music for everyone

FELIX APRAHAMIAN

very first time an Emperor of Japan visits London has had its appropriate musical reflection at South Bank: Japanese conductor, composition, traditional instrumentalists and, most auspicious of all, last Monday's Queen Elizabeth Hall concert by Japanese children ranging from nine to 14 years

The Talent Education Method of teaching the violin initiated by Dr Shinichi Suzuki 30 years ago has produced something unique. The perfectly disciplined stringplaying of these young people rightly held the large audience spellbound. It was a strangely moving musical experience. No allowances had to be made for their execution of a well-known Vivaldi siciliano and presto: both were impeccable. There were remarkable individual violin performances of the first movement of Beethoven's Concerto and of Bach's solo Chaconne. An 11-year-old cellist threw off Popper's Gavotte with style and assurance.

Is the Suzuki Method a kind of broiler-house for string-players? The present supply of musically mature Japanese violinists now available to European orchestras as well as the tone, intonation, technique and expressiveness of our young visitors disposes of such a criticism. Next year, the Rural Music Schools Association, with some generous Leverhulme and

THE WEEK in which for the Gulbenkian aid, begins a fiveyear programme of investigation into the Suzuki Method and its possible application here. The results could be far-reaching.

> Seija Ozawa, another Japanese phenomenon, is better-known among us. His concert with the New Philharmonia and two of his compatriots introduced November Steps No. 1 by another compatriot, Takemitsu. In this, the Bina (a lute struck by bites (a lute struck by the batsi — an outsize triangular plectrum) and Shakuhuchi (a more ingratiating bamboo end-blown flute) supply a variously irritating and seductive foreground to an exotic orchestral canvas of often Debussy-like refinement. After the interval. Mr Ozawa wove a no less refined accompaniment around Henryk Szering's musical precision in the Brahms violin concerto.

> The first of the Gabrieli Quartet's three Elizabeth Hall concerts showed, particularly in Beethoven's Op. 132, the immense strides they have made in their brief four years as an ensemble



Kerrison Cooke and Nicholas Johnson in "The Maids" by Herbert Roff, the American choreographer who is working for the Royal Ballet for the first time. Their two-week season at Wimbledon opens on Tuesday with "Caprichof"; "The Maids," based on Genet's play and with the two main roles danced by men, opens on October 19

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her. The hot words that spring to his lips are the outward sign of the bruised affection within Except to the deaf, this was as evident in Look Back in Anger gentle taps . . . you can see the station and I'll charge you whole patient rocking"), with possession of anything we aly by the sight of the victim happen to have around there." as it is in West of Suez, which has been transferred to the Cambridge Theatre from the Royal Court, where it was brilliantly reviewed by J. W. Lambert. Mr Osborne knew then, and he knows now, that empires must

pass away: that in the largest con-text it may even be right that they should pass away. But, as Nicholas Selby, as an expatriate novelist, says in "West of Suez," in their passing there is pain. In Mr Selby the pain is allied with district and so leave bely its bit. dignity, and so loses half its bit-terness. But—and this is what wounds Mr Osborne so deeply— in Imperial decline it is not. Soon after Mr Selby has spoken, Sir Ralph Richardson, in the character of an ageing writer, Wyatt Grilman, says that what he is afraid of is not death, but ludicrous death, and that he feels that this death is in the air. Almost immediately afterwards the death comes; violent, inexor-able, and absurd, a thing both to be desired and to weep over in

OTHER WRITERS may speak of patriotism more glibly than John

Osborne does, but none of them

is as passionately devoted to England as he is, as angry when

she behaves badly, or as grieved when humiliation is heaped upon

rebellion and shame.
This powerful and troubling ambivalence of feeling Mr Osborne conveys in as reverberating a last line as you will hear in any theatre, a line that brings to a fitting conclusion one of his finest works. It is a line of his linest works. It is a line that in not more than a dozen words creates in our minds a vision of that English countryside which once seemed eternal, its beauty and its courage, but also its inexplicable, indefensible conventions, and its ruthlessness. Possibly Mr Osborne despairs too

soon, but the splendour of his despair cannot be denied. Neither can the wit and the theatrical effectiveness of his play. It should perhaps be seen twice so that its fine and careful construction may be fully appreci-ated. It is then that beneath the barbed and witty dialogue can be gradual menace at the beginning heard most clearly the sound of to its shattering end. the at first distant and then. The ambivalence that is public approaching drums of disaster, in West of Suez is private in

invaded by American tourists, precariously served by sullen natives. The sun shines, but the storm is coming. In the relationship of a not more than ordinarily divided family there is a tension which presages the great cataclysm that is the play's real This is masterfully established in the important long opening dialogue between one of Wyatt's daughters and her husband, in

Empire at sunset

THEATRE | HAROLD HOBSON

which the cool, restrained phrases of the cultivated English middle class ominously reveal the foundering of a marriage. Jill Bennett, barely concealing a desire for comfort beneath a mask of polite hostility, is both exciting and touching; and Geoffrey Palmer sets up that guarded, unemotional detachment which enables him at the end to pass so impressively the play's sad, equivocal judgment. which the cool, restrained phrases equivocal judgment.

I have never made any secret of the fact that, of all the great actors it has been my good fortune to see, Ralph Richardson has given me the profoundest and the most enduring pleasure. He has never been more amusing, more strangely moving than as Wyatt Gillman. Left alone on the stage at the end of the on the stage at the end of the first act, he stands for a moment silent before the curtain falls. His face, which has been jovial, good-humoured, confident, freezes into a look of trapped, unexplained terror that sends a shiver through the theatre. It is as if, unprotected, we had been suddenly thrust into outer space. We feel the desperate cold of an unforgiving eternity. cold of an unforgiving eternity.
The assault on the last,
weakened stronghold comes in
words that are first controlled

in their suppressed bitterness, and then wild and passionate. Sheila Burrell in the scene of the hostile interview is a worthy opponent of Sir Ralph's disguised alertness and Jeffrey Shankley gives enormous force to the small - vocabularied student's frightening attack. Anthony Page's production is delicate and

The scene is an island that was James Joyce's Exiles (Royal till recently a British colony. The Shakespeare Company: Aldwych). It is interminably debatable how much of Richard Rowan, the exile who returns home to Ireland a famous writer, is idealism and how much is a desire for self-torture. What emerges from the play is a tragic view of the struggle for freedom from conventional restraint in personal relationships. Joyce seems to say that when the moral rules go their place is taken by treachery and his evident reluctance to say so is the source of the play's haunt ing power. John Wood's Rowar is a riveting performance. This actor is now fulfilling-indeed more than fulfilling—the great promise of his astonishing Richard

> In Harold Pinter's production extreme precision of speech and the nice calculation of pauses are vital factors. Perhaps they were not quite so exact at the Aldwych as at the Mermaid last year. According to my reckoning, on the first night the performance overran by nine minutes in the first act, four in the second, and two in the third. Caryl Jenner's Unicorn com

pany is undoubtedly the most successful in London in attracting successful in London in attracting the youngest audiences. Delighted children pack the Arts Theatre at every performance. Deservedly so: the current programme is two short plays by Ted Hughes and one by Alan Ayckbourn. Mr Hughes's version of Beauty and the Beest is imaginative and the Beast is imaginative and poetic, and Mr Ayckbourn's Ernie's Incredible Illucinations outrageously ingenious. It is cunningly directed by Miss Jenner herself, especially in the vulnerable arrogance shown by a library attendant by merely wa ing across a room.

ing across a room.

Clive Donner, who direct
Alexander Buzo's Australia
comedy The Front Room Bo
(Royal Court: Sunday night),
apparently not so clever as Mi
Jenner, Several characters as
much of the action were for
quently invisible from where
sat in the front row of the stal sat in the front row of the sta Garfield Morgan and Nicko Grace give oddly compelling p formances at the Open Space Peter Handke's My Foot Tutor, an interesting wordl atmosphere of Grimm's fairy-

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SUDDENLY I have an overpower ing longing to let the great names go hang. Of course one can go on and on about Ingmar Bergman, whose The Touch (Eastman colour; X) is now at the Prince Charles. But then like Bergman nseif one is likely to go on and on saying the same thing. Anyway this week a less familiar hand offers a film which I can't

get out of my mind. Looking for the second time at Walkabout (Rialto; director Are-Nicolas Roeg; De Luxe Colour; ever AA) I recognise more clearly the relevance of details, asides, references to the central theme, the chilling, destructive nature of urban man. The script, based by Edward Bond on a novel by James Vance Marshall, tells the story of a teen-age girl and a little boy stranded in the Australian desert. Taken out ostensibly for a picnic, they see their father madly firing at them with his revolver; dragging her brother to cover, the girl watches while the man sets fire to the car and shoots himself. And the protective sister and the little boy who still thinks it is all a game set out to walk. They have no food, no water, and no idea of where they are going. Perhaps I should have said that I couldn't get the film out of my eyes, for it is to the eyes that Walkabout speaks. Mr Roeg has painted an Australian tandscape, blazing, enormous; and his desert really is a red desert; the sand burns brick-red. from the crests which the cast-aways climb the boy thinks he is looking at the sea; but it is only an arid plain in which borned

Eloquent encounter

FILMS | DILYS POWELL

the porcupines, the eagles, all the living things which haunt the dry scrub or the crags.

The very sounds of the desert are desiccated. Everything,

even John Barry's evocative music, rustles and scrapes; the ghostly chattering and whisper-ing which you hear as the child-ren sleep is the voice of birds stripping a tree naked. But it is on the images of solitude and drought that the film first depends as setting for this fable of the human condition. And fable it is: the girl in her uniform of hat, blouse, skirt and stockings carrying with her in the deadly situation the precepts proper to the nursery and the schoolroom. Jenny Agutter gives a nicely balanced performance as a young girl shouldering responsibility. never quite betraying her fears; Lucien John as the child too young to understand his danger charmingly carries on as if totally unaware of the camera. The dialogue between the two is admirably spare; logical with the aumiranty spare; logical with the stubborn logic of childhood, repeatedly bringing reminders of an ordered life, it points the contrast with the life which they will presently (and temporarily) accept

For the heart of the film is in their encounter with the Aborigine boy (David Gumpili) an and plant in which are active their armoured skins, slide away at human approach. And fondly the camera observes the lizards,

in his ritual, despairing courtship of the frightened girl. And with it is a love-story rather than the his arrow-body and his pleased, usual hate-story. interested face, nostrils flaring, he is also beautiful. Mr Roeg has drawn from him a deeply likeable performance. One might almost

in the moments of sporadic recall as the girl remembers the car and the shots, slowly in the idyllic passages when rescuer and rescued swim and play and talk together in languages incompre-hensible the one to the other. Nicolas Roeg, you may remember, was co-director on that ferocious study of the daemonic, Performance. With Walkabout you might say that he has sometimes been carried away by the pleasures of his medium: too many flash-backs, too many elegantly dissolving landscapes. But the film is rich enough, especially at a second look, to make you forget the flaws. You are left with the impression of a fresh, powerful and humane imagination.

One can't, of course, entirely avoid going on about Ingmar Bergman. And there are new elements in The Touch. For the

killing. But unlike the white men first time this dislikeable, with their trucks and guns he superbly endowed director has kills a lizard or a bird simply to made a film in English dialogue. He has employed as one of three savagery of this hunting, innocent chief figures an American player in his ritual degraining courtship. (Elliott Gould). And up to a point

A contented couple, long married and living in a small

Swedish town, incautiously admit Edited by Antony Gibbs and Alan Patillo, Walkabout moves with a notable range of pace, fast in the moments of sporadic range. of her breasts and bottom-an unnecessary apology since the actress (Bibi Andersson) looks enchanting with or without her clothes. She acts exquisitely; as the long-suffering husband who at lest delivers an ultimatum at last delivers an ultimatum Max von Sydow presents a por-trait, at once solid and fine-drawn, of domestic man. But whether because the script is inconsequent or because Mr Gould, floundering in violence, sexuality and in-solence, loses his footing in Berg-man country, one can't believe a word. Human relations are undermined; significantly the carved wooden Virgin found after 500 years walled up in the church is being eaten by larvae supposed to be extinct. In the end love is not the basis of the story. Love is the intruder, love is the destroyer. We are back on the

destroyer.

AT THE Warner West End, a thriller tautly directed by Alan J. Pakula, Klute (Technicolor; X). Department, sex-murder; section, call-girls; sub-section, kinky. Jane Fonda brings her controlled nervous tension to the part of a call-girl who finds intellectual pleasure in the psychological manipulation of her clients; with his long mournful face Donald Sutherland, as the unswerving but romantically vulnerable pri-vate detective, is the right bloodhound. Persuasive script by Andy and Dave Lewis; elegantly

AT THE Plaza, an Italian-Yucoslav co-production, The Deserter (Technicolor; AA; with Bekim Fehmiu and John Huston), an Eastern Western. The savagery of the final massacre of the Apaches suggests Italian tastes; that apart, a reproduction looks for once like the real thing. But then it is directed by an expert in the genre, Burt Kennedy. Pretty good, m fact.

muted Technicolor; high in its

BASED on a Mary Norton book, Bedknobs and Broomsticks (Odeon, Leicester Square; director Robert Stevenson; colour; U) is standard Disney—live action children, an ingenious but overactive cartoon, a decent bit of ballet, some trick stuff with David Tomlinson repeatedly being turned into a white rabbit. Or rather this story of an amateur witch studying to save England from the Nazis would be standard ing performance by Angela Lansbury. Good, anyway, for the kiddie in all—well, in most of us.

On the edge of discovery

At first, I was deeply alarmed. I had the feeling that, through the surface of atomic phenomena, I was looking at a strangely beautiful interior, and felt almost giddy at the thought that I now had to probe this wealth of mathematical structures nature had so generously tures nature had so generously spread out before me.

IVE CHOSEN this extract from Physics and Beyond because to me it's a compening description of what it's like to stand on the edge of discovery in theoretical physics, while it gives a beautiful insight into the interior of the writer, Werner Heisenberg, whose formulation of the Uncertainty Principle was at the time crucial to the development of quantum mechanics and subsequently necessary to any philosophical consideration of causality and determinacy.

He subtitles his book Memories Of A Life In Science, and organises it in terms of Encounters And Conversations during periods between 1919 and 1965. It is extraordinary and fascinating, however much or little one knows about physics.

"Science is made by men.

Heisenberg begins. His encounters and conversations are between the men who were making the theoretical physics of the golden age of atomic science, 1927-1932.

PHYSICS AND BEYOND by Werner Heisenberg, translated from the German by Arnold J Pomerans/Allen & Unwin £3 pp 264

WILLIAM COOPER

were Germans: among them the landscape. Albert Einstein towered like a In 1933 the golden age begins religion, pragmatism, positivism. But this doesn't mean the men are not saying things we can all think about—Einstein obstinately refusing to assimilate the notions of indeterminacy, saying, "God does not throw dice":
and Bohr, teaching his concept of
complementarity, saying, "The
opposite of a correct statement in theoretical physics, the search is a false statement. But the opposite of a profound truth may well be another profound truth."

Incidentally, the conversations

do not profess to be recorded, realistic dialogue—"So and so must have said something like

this," is the principle. However,

A surprising number of them heavenly, realistic descriptions of

god, a god from without, contrasting with the Dane, Niels that nature has been over-gone within. Most of the contrastions up to 1937 have as from the central order that everytheir contrast and the project of the contrast order that everytheir contrast the arrists. their starting point the epistemological and philosophical bases of quantum theory, and then range into such subjects as music, Behaviour In The Face Of Political Disaster (1937-1941) is poignant and frightening—though, oddly, it seems to carry less weight. The dialogues take on more familiar subjects-moral

responsibility, what to do. "The mood, to the fundamental issue ement in theoretical physics, the search it the for a unified field theory. There is a moving account of the time in 1957 when Pauli thought he was getting the answer—and then died. Did he fail to get there because he was dying, or did he die because he was failing? You can see why it's an extrathey are interspersed with ordinary and fascinating book.

Mind-blowing

DEREK JEWELL

IT WAS a beautiful occasion, the return of Benny Goodman to the Albert Hall. The nostalgia and the aura of comfortable middle age about last weekend's audience was expected; so was the footwas expected; so was the foot tapping and finger-popping. Less predictable was the fervour— five encores and a final standing ovation which plainly shook Mr Goodman—and the way his clarinet-playing has retained its skill and swing and surprise.

At first he rode easily, teasing us with gentle quintet sounds and mazy introductions before mazy introductions before unleashing the dimpled familiarities of "Sweet Georgia Brown" or "Memories of You"; but as the evening proceeded his tone grew hotter and his playing ever more audacious, building towards a really riotous "One O'clock Jump." Even on ballads, with the band sometimes playing rich plum-cake music (select flannel dance, 1940s vintage), Goodman's clarinet would slice through the sound like a knife.

The British musicians backed him nobly, especially the mighty Bobby Orr on drums, Bob Efford on tenor saxophone, and the whole trumpet section, who variously caught the tones of Harry James, Ziggy Elman and Cootie Williams. The only element which was missing—and need it be?—was the wild vibraphone equivalent of Lionel Hampton.

Suddenly, there is much more big-band music around. Ellington, Harry James and Buddy Rich are all coming into Britain soon usually with albums to match Goodman himself has his latest sounds on a Decca double album ("Benny Goodman Today," £2.48) and a selection from Buddy Rich' last few LPs, very hard-swinging, with a tinge of rock in the rhythms, is available on "The Best of Buddy Rich" (United Artists, £2.05p).

In California, meantime, Stan Kenton continues steadfastly to bring out his collected works. The latterday vogue of putting down Kenton could be sharply reversed with these compilations. which his own money has made possible. Tired of the record companies, he has formed his own label. The Creative World of Stan Kenton, and a staggering number of albums are pouring forth (write to Creative World Inc., Box No. 35216, Los Angeles, California 90035, for catalogue).

The two latest albums, "Back to Balboa" and "Kenton at the Las Vegas Tropicana," come from the 1958-59 period, with wonderful arrangements by Gene Roland, Marty Pzich, Johnny Richards and others. In its blend of dramatic orchestrations, excitement and dashingly original ensemble tone colourings, this is music of the highest quality, a unique part of the jazz heritage.

Tricky stitchery

ties it up Dunkley is bold. Just look at that purposeful stitching along the feather

and up the quarter. All done by hand.

What else do you expect from Barker?

'Old Cobbler' craft finish? And a

price tag of around £10.75?

Apart from all leather soles? And brown



Ariane Mnouchkine (right) rehearses the Theatre du Soleil at the Roundhouse in "1789"

THE REVOLUTION'S MAID

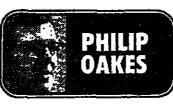
NOBODY wrote "1789," the play about the French Revolution that's being performed at London's Roundhouse next week, although there's a text and even an English translation. It's a product, you might say, of revo-lutionary groupthink engineered by members of the Theatre du Soleil, and riveted together by the group's founder and director,

Ariane Mnouchkine.

It was five months in the making, and most of this year it. making, and most of this year it has been drawing crowds—1,500 at a time—to a derelict armaments factory at Vincennes, a long Metro and bus ride from Paris, where the Théâtre set up shop. There's nothing like it in Britain. The equivalent, perhaps, would be if several dozen students from London University took over an chandoned himsele factory at an abandoned bicycle factory at Wembley and siphoned off West End audiences for months at a time. It could, conceivably, happen. But what they would need pen. But what they would need to make it work would be their own Mnouchkine—not only a person, but a catalyst of genius. She detests being interviewed. She's a member, she insists, of a group. But there is little doubt that without Mnouchkine the group would not exist. She's thirty-two, tall and sallow, with a crop of tight, iron-grey curls like astrakhan. Her mother was English, her father Franco-Russian. In 1958 she came to Oxford to learn English, became involved in Authory Page's pro-

oxford to learn English, became involved in Anthony Page's production of Coriolanus, and decided there and then that she was for the theatre.

"I didn't want to act, nothing like that. I wanted to make things. When I returned to things. When I returned to France I found there was no student theatre, so I created one at the Sorbonne. That was the nucleus of the Théâtre du Soleil. We started with nine people in 1964. Now there are forty-two. We were a completely amateur group. We did jobs in the daytime and rehearsed every night from seven until midnight.
"Naturally, we had no theatre.



We worked in a circus where we did a production of Midsummer Night's Dream, and Arnold Wesker's The Kitchen. That was the moment, I'd say, when we ceased to be amateur. But we were thrown out, and for two years we had nowhere of our own to work

"1789" came about when the group decided that they would create a play about the French Revolution—year one. "All we knew," says Mnouchkine, "is that we wanted it to be performed by acrobats. We decided that we had to learn about the French Revolution, all its aspects. So we went away and studied, then we formed four or five groups, each of which had to visualise a situation of the period. What they had to produce was an idea not of text, but of scene.

"You might think it a wasteful method, but I'm not sure. I had few conflicts with any member of the cast. And the final selection of what went into the play was made by everyone. Certainly, I'm the director and it's up to me to say 'You move there,' or 'Put that light there.' But it is the group that creates the play, and often their improvisation is so good that I stay out of it alto-gether. Nothing of the play was written down until we'd per-formed it several times. And it

still changes in performance. There is no definitive text."

The Theatre du Soleil first played "1789" at Milan, where it was a huge success. "Then we discovered that no-one in Paris wanted it. We found this ald wanted it. We found this old factory at Vincennes—at first, we thought of it as a place for rehearsal. Then we decided to make it our permanent home.

There's one great advantage; have it on a very low rent." There are, of course, other ad-antages. "1789" is not pervantages. "1789" is not per-formed on a single stage but on five rostra planted among the audience. The Revolution boils and watch. You become a participant — celebrating when the Bastille falls, disenchanted when the revolution is gently filched from the hands of the People (inevitably, labels are worn), and set aside as a spectacle for the

Bourgeoisie.

The parallels with the troubles of 1968 are plain to see. But Mnouchkine denies that this was planned. "It's not our fault that the play draws parallels. That was not our intention. We merely wanted to illuminate the period. Bourgeoisie. In any case, to understand the student revolution of 1968 you first have to understand the events of 1789. I would not say that the Théâtre is actually political. Potentially activist. perhaps. But not really political."

The distinction is a fine ex-

The distinction is a fine example of hair-splitting, and peculiarly French. But there's a nice irony in the fact that the Théatre du Soleil subsists largely on a government grant, and their visit here for seventeen performances is largely due to the fact that no other French company—whatever their politics—is considered worthy of export. Whether or not the grant will continue is another matter. Mnouchkine is keeping her fingers crossed. "We're not rich. The company is a co-operative—

The company is a co-operative-not a commune because we don't wish to force that fact on to any-one before they are ready for it. We all get the same money. We work together all the time. We choose not to make films, or do television. At present it would interfere with the pattern of rehearsals. But we will have to wait and see what happens. After all, we have what we most need —a big space and strong voices. For the rest. . . we can only

PAPERBACK SHORT LIST

Lytten Strachey: a Biography by Michael Holroyd (£1). Lytten Strachey and the Bloomsbury Group by Michael Holroyd (50p). Queen Victoria and Eminent Victorians by Lytton Strachey (40p each). A splendid Penguin quartet. Whether Lytton Strachey as biographer and critic would rate such extensive treatment is still open to question, delightful reading as this pair of his books is. As a man, a member of an extraordinary family and a key figure in that involuted culturegroup. Bloomsbury, he justifies group. Bloomsbury, he justifies every one of Mr Hobrook's candid and amazing pages, now a little revised and divided into two complementary books which will surely enliven many a winter

evening.

Wilderness and Plenty by Sir Frank Fraser Darling (Ballantine 30p). The 1959 Reith Lectures, attractively presented and eminently readable. A brilliant ecologist long before the word became fashionable, Sir Frank makes no attempt to blind with science, but in simple, direct language considers man in his environment, the dangers of abused technology and the possibilities for future conservation of our resources.

Flaubert by Enid Starkie (Pelican Biographies 65p). The late Dr Starkie's gift for making scholarship readable often aroused donnish hackles: as with her "Baudelaire" (also in Pelican), "Flaubert," The Making of The Master, is a work of love by an outstandingly gifted writer. Highly recommended. (The posthumous second volume. posthumous second volume,
Flaubert the Master"
[Weidenfeld & Nicolson] will be
published later this month.

published later this month.

The Devil Drives by Fawn M.
Brodie (Penguin 55p). Biography of the explorer Sir Richard
Burton issued to coincide with the BBC TV series "The Search for the Nile." Miss Brodie is scrupulous in detail—childhood, Oxford, domestic affairs: we travel with Burton to India, the Crimea, the Middle East and of course, above all, through Africa. A little prim in approach, but the story compensates for the style.

W. B. Yeats by Joseph Hone (Pelican Biographies 70p). First published in 1943, four years after Yeats' death, and written with Mrs Yeats' help; still the standard work. The political, dramatic, poetic and mystical aspects of the strange Irish genius are well matched, and the critical passages are admirable.

are admirable.

Paper Lion by George Plimpton (Hodder Paperbacks 40p).

Humorous sports journalist and occasional practitioner from New York follows up his golfing "The Bogey Man" with a wry description of American football—from the typewriter end to the perilous weekend position as a quarterback with the Detroit Lions. Everyone knows this variety of rugby to be twice as baffling as cricket: Mr Plimpton makes a fair case for its being twice as dangerous.

The Siege by Russell Braddon

twice as dangerous.

The Siege by Russell Braddon
(Mayflower 40p). Military history,
popularly written in the best sense,
of a First World War disgrace
The original Mesopotamian
expedition was designed simply
to protect the Abadan oil complex
from Turkish seizure: insane
personal ambition drove MajorGeneral Townshend to mount an
inland venture up the Tigris,
in atrocious conditions, against a
strong enemy; he and his AngloIndian force were decimated.
Well presented: good maps.

As I Walked Out One Midsummer

Well presented: good maps.

As I Walked Out One Midsummer Moraing (30p): A Rose for Winter (25p) by Laurie Lee (Penguin).

After "Older with Rosie" Mr Lee takes the London Boad from Gloucestershire in 1924, scrapes a living with a violin and a pickaxe, and lights out for Spain. "As I Walked Out. "Is the richly poetic story of his first love affair with that tormented country, culminating in the Civil War: "A Rose for Winter" marks his return, 15 years later, in six essays on and around Andalusia.

A Very Private Life by Michael

around Andalusia.

A Very Private Life by Michael Frayn (Penguin 20p). "A Fairy Story of the Future": cold comedy in Mr. Frayn's vision of Uncumber, the little girl who will be born into a world where every desire is instantly gratified, save primitive human warmth and contact. A morality along "Brave New World" lines.

The Bucket Shop by Keith

world lines.

The Bucket Shop by Keith
Waterhouse (Penguin 25p). The
trendy Sixies—or rather their
fringe hangersen—demolished.
Randy women, cheap con-men,
talentless bores scrabble for a
place in the theatre, the antique
trade, glossy journalism, wherever.
All very repellent, but extremely
readable.

A Song and Dance by P. J.
Kavanagh (Penguin 30p). The
poet's first novel—effectively itself
a prose poem. Beatrix and Colm
have a private, Utopian vision, a
cause for singing and dancing,
that arises from their love and
defeats the dark world outside.
Largely succeeds in the difficult
iob of making happiness plausible.
The Union Pleasure Garden by

job of making happiness plausible. The Upper Pleasure Gorden by Gordon M. Williams (Mayflower 40p). The pleasure garden in the seaside resort of Hamport is where young Andrew ("Ming") Menzies is wont to seduce, crudely but satisfactorily, the bird of the moment. In working hours he's a very bright, unscrupulous newshound indeed for the local paper. Compulsive about regional journalism and parish-pump politics.

The record of Kent

ON MAY I, 1970, the newspapers KENT STATE: What Happened carried reports of President Nixon's planned mititary intervention in Cambodia. The immediate and unplanned consequence in America was military intervention on many university cam-puses. On May 4 National Guardsmen, who had been called in to pacify the outraged alumni of Kent State University, Ohio, shot down thirteen students. Four of them were killed.

This book is a record of those four days as seen from Kent State. Nobody should be deterred from reading about what is perhaps the ultimate modern American tragedy. None of the four who died could be classed as extremists (one was actually destined for a military career) though each, in varying degrees, exhibited a common disgust with the American war effort in South-East Asia. Some of the Guard who shot them down actually shared this disgust but after three days of clumsy hassling with the kids something snapped. In the last analysis they preferred to look ugly rather than ridicu-lous. But what emerges with painful clarity is that both sides were victims of a polarisation created elsewhere.

In a book spanning 550 pages much else emerges besides, though like most investigations in width not all of it is of even quality. But the cast of characduality. But the cast of charac-ters it parades is riveting enough. There is the upper-middle-class girl, daughter of an engineer on the Nautilus, whose father taught her how to make atom bombs "for fun." There is the mother of three Kent students who felt that things might have been better resolved if all the students (including her offspring)

and Why by James A Michener Secker & Warburg £4.90 pp 560 LEWIS CHESTER

had been shot. There is the black student leader who, when asked why there was hardly a single black face among the thousands of students assembled before the shooting, said simply: " What was the difference? Education. We had learned." As luck (if that's the word) would have it the shooting

occurred within the immediate vicinity of Kent's school of journalism and the talents of that faculty have been liberally used in assembling the data for this volume. Little of what happened on the university side of the argument is lost. Mr Michener however, has been less successful in penetrating the curtain of secrecy which was drawn around the twenty-eight guardsmen who actually fired the shots. There is some for further investigation. is scope for further investigation.
There is scope too for a less didactic work. Mr Michener has an eminent track-record as a popular writer, stretching back to "Tales of the South Pacific"

(on which the musical "South Pacific" was based; through "Sayonara" and "Hawaii" (now published by Corgi, 75p) but he seems out of touch with his raw material this time. His babit of coating every incident with severe grandfatherly judg-ments makes this book easier to put down than it ought to be. One is grateful to him for doing the initial spadework but the Kent State tragedy has yet to find the

Royal addresses

THE THIRD VOLUME of Roger Fulford's edition of the corres-pondence between Queen Victoria and her eldest child. Crown Princess Frederick of Prussia, Your Dear Letter (Evans £4 pp 346), selects like its predecessors about one-quarter of the whole. The letters with few exceptions are published for the first time, and they yield the most vivid and sustained impressions obtainable from any source material of the

daughter. "If old Mama has a merit," the Queen wrote, "it is that of truth and the absence of all flattery," and the future German Empress opened her mind with equal un-inhibited confidence. Although tormented, for example, by an inability to cease rejoicing over Prussian victories in the war against Austria which she considered a crime, she dismayed her mother by advocating the necessity of a Franco-Prussian

"There are positions," she told her daughter, "which require duels—the absence of them in this country has led to a total want of all chivalry and high want of all chivalry and high tone among men, and to a very bad tone among women." Disillusioned about education, she warned the Princess not to try to teach her sous "too much. Nothing is gained by it and it weakens their brains. We found this." After quaintly regretting that the Princess of Wales was a blunde and not a brunette. blonde and not a brunette, because "that constant fair hair and blue eyes makes the blood so lymphatic," she greeted the birth of a fourteenth grandchild, Victoria of Wales, with the tart comment—" a very uninteresting thing, for it seems to me to go on

The Queen, who often criticised upper-class materialism, was shocked by symptoms of "that terrible Prussian pride" which her grandson, William, began early to display. "In our days," she wrole.

PHILIP MAGNUS

personalities of mother and

necessity of a Franco-Prussian war three years before its actual outbreak. Confessing that her heart and head had been "set at right-angles," she concluded that "the great united Empire of Germany will never consolidate itself in peace."

Queen Victoria's unpredictability is an inexhaustible delight.

"There are positions" she fold

the rabbits in Windsor

we are, before God, all alike, and that, in the twinkling of an eye, the highest may find themselves at the feet of the poorest and lowest.

She praised the North English and, above all, the Scots for an independent attitude towards mere rank and wealth, "which

will not brook being treated with haughtiness."
Roger Fulford is an expert editor. He contributes exactly the right amount of helpful, elegant, unobtrusive annotation,

and must forgive one expression of regret. He has again excised all vehement underlinings because it did not seem "sensible to repeat" them, and the letters are drained in consequence of an ingredient of their savour. (He suggested with disarming candour in a previous volume that he wished to spare readers the extra expense which printing them today would

Daphne Bennett's biography of the Empress Frederick, Vicky (Collins-Harvill Press £3.50, pp 382), is very well written and constructed. The background is admirably handled: a clear, sympathetic and convincing portrait emerges; and the book should deserved by attract a wide public. It is a pleasure to welcome a first work of such distinction and promise, but the opening sentence of the pub-lishers' blurb is puzzling. It emphasises the use made by Mrs Bennett of unpublished material, the nature, location and signi-ficance of which remain undis-closed

In Victoria and her Daughters (Weidenfeld & Nicolson £2.50)
Nina Epton taps unpublished correspondence between Sir Henry Ponsonby and his wife.
The Queen came to need the fulltime assistance of at least one daughter and resident son-in-law because she had no real confidence in her sons. "God knows." she wrote in a letter printed by Mr Fulford, "if my misfortung had not changed committing and had not changed everything, all would be different. But, as my life is made up of work, I must live as I find I best can to get through that work." Full time attendance upon their mother was he wrote.
when a Prince can only maintain his position by his character, pride is most dangerous. And then, hesides, I do teel so strongly that

SATURDAY 4

Jehane Markham I discovered with sadness That all men have the same expressions. It saddened me I thought They could be different but

Even the hands New hands which I love Even these Hold my head with the same tenderness.



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It's something else again

RADIO | JEREMY RUNDALL

LORD GEORGE BROWN is nothing if not a generous man. So I trust he will forgive me if I compare his new Sunday persona with that of the late Rector of Stiffkey.

Not that he's been unfrocked

or anything unseemly. But, like that versatile clergyman, he's largely succeeded in changing his largely succeeded in changing his containly give advance light to become an excellent relief to all those polysyllabic lis radio no longer officially an circus performer: I pray that, unlike the Rector, he shall not be devoured by lions. I can't think on what principle he picked his guests for It's Something Else: today, for his closing session before Robert Morley takes over, they are to be Diane centainly give advance light relief to all those polysyllabic lis radio no longer officially an art form. The new Wednesday programme on Three, Arts commentary, aims to deal "in depth" with music, theatre, ballet, literature and (in its first crammed edition, presented by Philip Oakes), film. TV, too—but nothing during a weekend stay at a about radio itself. Why?

Cilento and Graham Hill. But last week Peter Ustinov was an inspired choice: if at times it was hard to remember which was the professional comic and which the former Foreign Secretary, so much the better. Politics might be all the happier for a bit of PoohBahism, and the programme centainly give advance light relief to all those polysyllabic

superior seaside boarding house. Maybe so: but there was depth to them too; warmth and much humanity in the little vigneties where they chatted up a chip shop waitress, got seasick on brown ale and ozone, played furtive three-card brag in a bedroom. Gently sentimental, perhaps; but caricatured—no.
Is radio no longer officially an
art form? The new Wednesday

AT LAST, E. M. Forster's "un-publishable" homosexual novel, about which we have been hearing for some forty years.

It was written in 1913-14, the period was 1912. It could not, of course, have been published then, a mere twenty years after the period wilds affair after the period wilds affair the period wilds af Oscar Wilde affair, or in the Twenties when Radclyffe Hall's Lesbian novel, The Well of Loneuness, got into such trouble, or in the Thirties—except abroad; and there would seem something rather underhand about publishing abroad a book that is so gloriously English, as if it had something in common with Proust of Gide of Lovement Little or Gide or Joyce—or Lady Chatterley. And in the Forties? That would have been doing

That would have been doing Joebbels' work—and after that, when Forster had become the Sacred Maiden Aunt of English letters, Keeper of the Bloomsbury Jonscience, it might have ismaged his image.

Even in 1960 he was writing:

Happiness is its keynole—which by the way has had an unexpected result: it has made the book more difficult to publish. Unless the Wolfenden Report becomes law, it will probably have to remain in manuscript. The Wolfenden Report, he surmised, would be indefinitely ejected, police prosecutions yould continue. It might have truck him that the lot of the truck him that the lot of the consenting adult could well have consenting adult could well have been improved and legislation wen been undertaken much carlier if he had published his dyll when it was written or at least in the Twenties or Thirties. Public opinion would have had take note of it and Forsler, hough he might have suffered hough he might have suffered ome obloquy, had nothing to jose, being, like Gide and Proust,

independent means. Was it a failure of nerve? It looks like it. He continued to work on the novel all his life. Forster is closer to Gide than is any other English writer (see his remarks on Les Faux Monnayeurs) and even Gide had been shocked by the outspokenness of Proust; his "Corydon" (written in 1911, published in 1923), a Socratic dialogue, is merely a biological defence of homosexuality, and a student would have had difficulty in find-ing a novel which told us what

homosexuals actually do.

Maurice however, is not true to Forster's principle of introducing key-events in an off-hand way at the breakfast-table. It is a direct narrative, written with sustained lyricism, and shows the quality of a novelist at the height of his powers: it would have been well able to take its place between "Howard's End" and "A Passage to India" as a long short story or short novel in a vein of comedy absent from the others. homosexuais actually do. from the others.

But by now the element of dating is fatal, like foxing on a book. It's not all that important, but one can't ignore it. We can make allowances for what dates if it was once contemporary, even as the foxed pages were once immaculate, but there's something artificial when a book is born dated

Two things date: the language, especially the language of love,

Corydon in Croydon

MAURICE by E M Forster/Edward Arnold £2

CYRIL CONNOLLY

and the platonic ragging and romping of those two splendid fellows—Maurice Hall, the subur-ban hearty, and Clive Durham, ban hearty, and Clive Durham, the sensitive young squire, both "varsity" men as Maurice puts it. Fellows romp in "Look Back in Anger" you might say-or in the Embassies of Maurice Baring, the consulates of Graham Greene, or in the "well-directed pillow hit the ebullient baronet" school of fiction. Proust wrestled with Albertine. Perhaps it's what they say:

Sexual terminology, once dated, is often very odd. "Spending" and "swiving" are cases in point, even "pleasuring" and "yarding"—but what about and "yarding"—but what about
"sharing," apparently a workingclass word since it is first used
by the amorous young gamekeeper who replaces the stuffedshirt young squire as the lover
of suburban Maurice? "I do
long to talk with one of my arms

he writes, and Maurice asks his hypnotist doctor (who would have been his analyst ten years later)

"You mean that a Frenchman could share with a friend and yet not go to prison?" "Share? Do you mean unite?" replies the Physician. "If both are of age and avoid public indecency certainly."

Maurice's mother lived near Maurice's mother lived near London, in a comfortable villa, among some pines. His father is dead, he has two sisters, he will go into the family business (stockbroking). He is a hearty who plays rugger at a dull public school and goes up to a dull college; it is never made clear why he is homosexual and when he falls in love with Clive Durham, the brilliant senior fastidious "apostle-type" of undergraduate, friend of the sinister Risley (Lytton Strachey), it is Durham (Lytton Strachey), it is Durham who would seem the true homosexual. Maurice the temporary one, like many an easy-going athlete who falls in with the homosexual mores of a university before going on to marry his best friend's sister.

It is part of Forster's art that it is not Clive but Maurice who turns out to be the incurable— with considerable irony. Durham could not wait. People were all around them, but with eyes that had gone intensely blue he whispered "I love you." Maurice was scandalised, horrified, He was shocked to the bottom of his suburban soul and exclaimed, "Oh rot! Durham, you're an Englishman, I'm not offended, because I know you don't mean it, but it's the only subject absolutely beyond the limit as you know, it's the worst crime in the calendar..."

But two yours later Durham is

But two years later Durham is writing to him "Against my will I have become normal. I cannot help it "while Maurice is blurting out to his family doctor "I'm an unspeakable of the Oscar Wildesort" and Dr Barry replies "never let that evil hallucination, that temptation from the devil, occur to you again." Clive marries (can it be unintentional when the Master makes him say "Anne's dear little hole may grow in the night"?) and Maurice finds physical satisfaction for the first time, aged 24, with Clive's uninhibited young gamekeeper, Alec Scudder, with whom he resolves to live happily ever after.

Forster mentions that Lytton Strachey (the real one) wrote to him that this affair was based only on lust and curiosity and could not last more than six weeks, but Forster, who had met Edward Carpenter and listened to his Whitmanesque theories, was convinced that his ending must be happy and that the two friends must affront society and go into exile together.

his book and has left us some notes on his characters, who belonged "to an England where it was still possible to get lost, to the last moment of the greenwood" one must give him the benefit of the doubt for every moment when we are tempted to moment when we are tempted to scoff. Platonic love between men was for long the backbone of empire, it was bred with responsibility, honesty, and leadership in the public schools, and it is bad luck on Forster if Freud has taken the whole latency period (which could last a lifetime) out of cold storage since those Cambridge summers which he describes so nostalgically. cribes so nostalgically.

عكذا من الاصل

Since Forster kept on revising

Much more dates, too-the serene class-conscionsness of the "Varsity men," their dreadful mothers and sisters patronising the servants, even the poor.

"They haven't our feelings. They don't suffer as we should in their place." Anne looked disapproval but she felt she had entrusted her hundred pounds to the right kind of stockbroker.

The story opens with a brilliant vignette of Maurice among ushers, at his prep school, being instructed in the facts of life. It closes in his duel for the soul of the gamekeeper with Clive's newly appointed rector, the Reverend Mr Borenius, who proclaims that:

morality will sooner or later ensue. Until all sexual irregulari-ties and not some of them are penal the Church will never reconquer England."

"Where there is heresy im-

Happy days! "It was a dinner jacket evening—not tails because they would only be three."



HUGH

Sir Hugh Greene's first anthology of early detective stories, THE RIVALS OF SHERLOCK HOLMES (£2.00) is currently being watched by millions on the very successful Thames TV series. It is now. followed by a new collection, MORE RIVALS OF SHERLOCK HOLMES (£2.50). The connecting linkthis time is that all the stories are, in some sense,

PAUL JENNINGS

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CRIMINAL RECORDS EDMUND CRISPIN

The Warsaw Document by Adam Hall (Heinemann £2). Taut, sophisticated story, crammed with bluff and double-bluff, about agent Quiller at work in Poland. In his determination to avoid the obvious, Mr Hall sometimes lapses into temporary incomprehensi-bility, but in general he writes wonderfully excitingly, his throw-away knowledgeability, masculine prose and skill in devising breathtaking action sequences all con-tributing strongly to what looks like being the thriller of the year.

The Wall of Glass by Desmond Meiring (Hodder £1.60). Moderate Jewish politician, in 1934 in Palestine, is shot dead on Tel Aviv beach by extremist fellow-Jews. A long and complex trial, under the British Mandate, ends unsatisfactorily, one of the murderers, however, being in the end killed during the commotions end killed during the commotions attendant on the establishment of the State of Israel. Sober, thoughtful thriller with lucidly defined political background.

Vulture in the Sun by John Bing-ham (Gollancz £1.50). In Cyprus, a small, rachitic British Intelligence Unit, realistically depicted, works to prevent an assassination which may trigger off a full-scale Greco-Turkish war. Characteristically able but rather low on tension.

No More Dying Then by Ruth Rendell (Hutchinson £1.60). Some may not mind the way in which Inspector Burden's a matory agonisings constantly hold up the plot; I myself regret them. Two children disappear, one being eventually found strangled, and Superintendent Wexford copes with his alarmingly high blood pressure, as well as with Burden's neurotic uselessness, for long enough to produce an unexpected murderer.

A Grave Affair by Shelley Smith (Hamish Hamiston £1.75). "A Novel of Suspense," say the publishers, but in fact it's a sedate affair about a Cabinet Minister who foolishly tries to cover up the murder of his mistress (which he himself hasn't committed) in order got to isonardise by order not to jeopardise, by scandal, the Arab-Israeli negotiations in which he is acting as mediator. Well written and steadily interesting.

The Dancing Man by P. M. Hubbard (Macmillan £1.50). Reticent, thoughtful account of an amateur climber's inexplicable disappearance near the ruins of Llanglas Abbey, where a prehistoric stand-ing stone, still central to local superstition, has had its exorciz-ing cross transformed into the phallic figure of the title. Effectively understated grues, gentle

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seduction of an appealing virgin no longer young, macabre finale. The Organization by David Anthony (Collins £1.40). Stanley Bass, professional gambler and part-time private eye, conspires with fille fatale Brandy Kirk-patrick to hijack Vegas profits, finds himself double-crossed, and swaps identities with a Marine to protect himself from cops and mobsters while hunting down Brandy and establishing his innocence of murder. Good tough thriller laced with the usual sexual misconduct.

The Wrong Turning by T. E. B. Clarke (Hale £1.20). Elder statesman's secretary, bored to distrac-tion by part-ghosting political memoirs, gangs up with an au pair girl in ingenious plan to steal statesman's wife's jewels with subsequent impunity; but a horrid poetic justice snares both of them in the end. Neatly devised, smoothly told and agreeably ironic.

A Question of Time by Helen McCloy (Gollancz £1.60). Polished Bostonian whodunit about an Italian girl, an heiress, who is rather chancily murdered when a heavy Goya falls off the wall and clumps her ou the head Interest. clumps her on the head. Interesting characters compensate to some extent for a too-easily-predictable unmasking.

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Comedy beside the grave

NOVEL from Albania, like mail Kadare's The General of the Dead Army, might be spected to be straightforward, a t crude, overtly propagandist, is a pleasure to find Kadaré

who apparently writes in rench, but lives and works in s own country) delicately aware all sorts of nuances in thought id feeling. He has written a plitical novel, but one carefully id intelligently shaped as art. An Italian General is sent to lbania to repatriate the bones the troops buried there during te war. Preparations for this prious mission have been made great detail, with elaborate sts drawn up by the War inistry. A priest accompanies te General, the Albanians pro-de an expert who arranges bour. Bone sizes are measured, e medallions carried by every

idier are checked out against de lists, together with dental dother details.

But things don't go smoothly, proves difficult to sort out alian bones from those of Ibanian partisans, a whole day wasted in digging up an awanted British pilot, at one ace all the graves have been ened up already by a German eneral engaged on a similar ission. The diggers are someTHE GENERAL OF THE DEAD ARMY by Ismail Kadare, translated from the French by Derek Coltman/W H Allen £2 THE BLOOD ORANGES by John Hawkes/Chatto & Windus £2 **BOTH YOUR HOUSES** by James Barlow/Hamish Hamilton £2 N ALL GOOD FAITH by James Barlow/Tom Stacey £1.75

DANDO ON DELHI RIDGE by William Clive/Macmillan £1.95 JULIAN SYMONS

times hostile, the expert turns surly, it proves impossible to find the bones of Colonel Z, the loved (but by the natives hated) commander of the Blue Battalion.

The temptation to play all this

ncounter in Marrakesh, 1938: a photograph from "The World of George Orwell" (Weidenfeld and icolson £3.75 pp 180), eighteen essays about Orwell, edited by Miriam Gross, some by experts amining in cool blood what he said in hot (Raymond Carr on Orwell and Spain), some by young ities fingering the curious past (Ian Hamilton and D. A. N. Jones). The best things are fresh, respected glimpses of his childhood, and personal recollections by T. R. Fyvel and Michael Meyer, and the photographs too, which show not only Orwell and assorted friends, but the world in which moved, from the Eton Wall Game to Wigan Pier and Catalonia and the house on Jura.

up for easy irony is resisted. The mission is treated with a sort of Gothic seriousness that is very effective, and Kadaré's concern is with the effect of the experience on the General's scale of values. When he reads the diary of an Italian deserter who worked for an Albanian farmer, worked for an Albanian farmer, he dismisses its wistful idealism as the droolings of a sentimental idiot, but in the end he is shaken. A grotesque final scene finds him quarrelling with the priest, getting drunk with his German counterpart, and proposing that the bones of a German soldier shall be substituted for those of

Colonel Z. The Colonel was uncommonly tall for an Italian, and the Germans have unearthed plenty of tall men. What does it matter, after all? The macabre the comic are not often blended so successfully, particu-larly with the quality of sym-pathy for the General that emerges slowly in the book.

The Blood Oranges is about a clash between Epicurean and Puritan views of life, seen in specifically sexual terms. John Hawkes' narrator Cyril thinks of himself as a "sex-singer," a man of feeling, who believes that the only enemy of the mature marriage is monogamy. On some unidentified Mediterranean shore called only Illyria, he and his wife Fiona play a game of changing partners with one-armed Hugh and his large placid wife Catherine. None of them is any longer young —they are, as Cyril puts it, "a quartet of tall and large-boned idlers aged in the wood," and Hugh refuses to play the game. He resists Fiona and clamps a chartity bolt, rether late in the chastity belt, rather late in the chastity belt, rather late in the day, on Catherine. At the end of the book he hangs himself. Catherine loses her reason. Fiona goes off with the children of Hugh and Catherine, and Cyril is left alone, a desolate figure writing this piece of self-conscious self-justification.

Unfortunately the self-consciousness is not confined to Cyril. Mr Hawkes writes admirably, phrase by phrase and page by page, but at the length of a book his style has a featherbed softness that becomes enervating. A particular temperament is on

viewpoint would have been welcome.

James Barlow has two new novels published in the same week, which is perhaps some kind of record. Both Your Houses is set in Ulster at the present time, or at least during the present troubles, and is about a doomed love affair between an English coldinary. English soldier and an Irish girl. In All Good Faith deals with the problems of a Pommie doctor in Tasmania, who performs an abor-tion on a gang-raped girl and is put on trial for it.

Neither book has any pretension beyond popular entertainment, and on this level "Both Your Houses" uses the Ulster situation effectively as a background Theorem. situation effectively as a back-ground. The soldiers search for guns, sometimes pretty roughly (but sometimes the guns are there), some well-drawn Catholic moderates are balanced by a young thug devoted to violence, there is a bit of IRA plotting and a rabble-rousing Protestant cleric.
All this works very well. The
conversation of the soldiers,
though, seems to have strayed from a nineteenth-century romantic novel. The climax, in which a soldier's coffin is tipped into the river by a Catholic mob, and his Irish sweetheart is thrown in after it to drown, is a distinct strain on probability.

A greater strain is imposed by the dialogue of "In All Good Faith," which often reminded me strongly of "Emergency Ward 10." "Didn't you feel a transient rise in the BP was alarming, an early warning of hypertension and the possibility of pre-eclamptic toxaemia?" Just the book for hypochondriacs, who should read it together with a medical dictionary. A greater strain is imposed by medical dictionary.

Lastly, a paragraph of recom-mendation for Dando on Delhi Ridge, an unpretentious novel about an English soldier's part in the Indian Mutiny. Rifleman Joseph Dando of the 60th Rifles is a tough Cockney, ignorant but sharp. His background, first as an orphan and then belowstairs in a Victorian family, is done with liveliness, and the Mutiny itself. A particular temperament is on display, a temperament that finds sensual pleasure in gesture and colour and form rather than in explicit sexual acts, but although this is made clear, Cyril is never anything less than a crashing bore. This is not to say that the book is boring too, but certainly a shift at some point from the over-civilised attitudinising of Cyril to some more angular in a Victorian family, is done with liveliness, and the Mutiny itself, bloody, random, and at first handled with nopeless inefficiency, is very vivid. William Clive has been both soldier and sailor. He obviously knows a lot about the ordinary soldier's life. This is a very lively, enjoyable book, rowdy and vigorous, Henty made plausible for us by a dash of Smollett.

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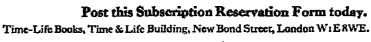
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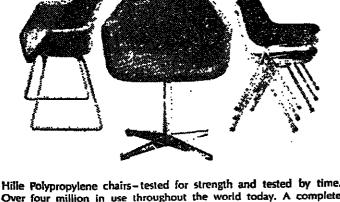
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The Green Pope by Miguel
Angel Ashrias, translated from
the Spanish by Gregory Rabassa
(Cape £3.60. pp. 386). Second
volume in a trilogy about the
operations of American capitalism,
as represented by a large fruit
company, in Guatemala. The title
refers to entrepreneur George
Maker Thompson, and his struggle
to build an empire and then
maintain control of it, inside
Guatemala, The writing, always
dense, often impressive, sometimes over-poetic, is certainly
distinctive. Asturias reads like a
South American Faulkner,

SHORT REPORTS

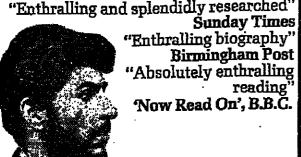
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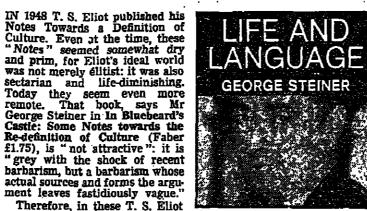
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Our culture in danger



Lectures which he delivered at

had evaded. For our culture, since

1948, has suffered further set-backs. It has not only, as in

Eliot's day, been violated from without: it has also been sapped

"Notes," "the product of a mind of exceptional acuteness." It also needs it, because it is written in a style which, if superficially read, is often unintelligible. But let no one be deceived by that superficial appearance. If the reader will make the processive effort.

will make the necessary effort— if he will tax his mind to resolve

those knotted phrases, to dis-entangle those mixed metaphors,

But he may also ask why he should have to make this effort.

After all, we have inherited a

language which is, happily, capable of clarity. Mr Steiner has

complete command of it. He also has something to say. Why then should he require us to belabour

our poor brains in order to learn his message? What does he mean by "museums" which emerge at the end of a "spectrum," or by

"the spent counters of energising vision," or by a "marsh-gas" of "vacuity" which "thickens" at the "nerve-ends" of intellectual life, or by a past which drives "rats' teeth" into "the grey "as "of the property and thereby

mass" of the present and thereby
"sows wild dreams"? It may be
that today "our dialectics are
binary," that "we lack a history
of the future tense" (at least

until Mr Steiner produces his new

"phenomenology of grammar"), and that much of "our mental

performance transpires in a middle zone of personal eclectic-

these propositions I would like to know what they mean.

And what, I ask, is the science of "ontology" to which Mr Steiner knowingly refers at least seven times? I am relieved, how-

the ontological and her-meneutic aspects of the modula-tions between a language-culture and death, explored, for example, in Heidegger and Paul Ricoeur, are too demanding to be touched

I emphasise this point about

it is also (if I understand it) essential to that thesis. For Mr Steiner is one of those writers who make high claims for langu-

age, seeing in it the central machinery of philosophy and life.

For this relief, much thanks,

ever, to learn that

But before assenting to

from within.

BY HUGH TREVOR-ROPER

the University of Kent Mr Steiner took the opportunity to reconsider the problem: to re-define culture for a later genera-tion, facing the issues which Eliot of his terms and imagessynapsis, lemma, polysemic, diacritic, etc.-are drawn from syntax and grammar. He is a dérot, a ritualist of language, and we laymen may be impatient of his devotion. Let me therefore turn to his thesis and try to dis-engage it from the constricting liturgy by which it is almost strangled. I have read Mr Steiner's book closely and with interest. It deserves close reading, for it is, as he himself says of Eliot's "Notes," "the product of a mind

Mr Steiner begins by recognising that the roots of present anticulture are to be found in culture itself. Our modern nihilism is not the hatred of outer barbarians: it is the indirect product of the same culture which it challenges, an antibody naturally generated within it. This is not. by now, a novel position, and Mr Steiner's first chapter, in which to clean away those otiose, polysyllabical incrustations—he may,
in the end (to borrow one of Mr
Steiner's phrases) plumb "the nineteenth-century successsteiner's phrases) plumb "the nineteenth-century successsteiner's fits chapter, in which
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the nineteenth-century successstory, is a brilliant and suggestive
essay, though a historian might
discover an intelligible thesis.

Steiner's phrases)

Steiner's phrases p sweeping generalisations.

hould have to make this effort. In his second chapter he goes
It is a legitimate question. further. Here he faces the shock
After all, we have inherited a of the Nazi holocaust, the ultimate realisation of earlier fantasies of destruction, and its passive acceptance by society (he should say, by German society). With say, by German society). With his particular answer to this problem, since it lies beyond proof or disproof, I will not engage in argument. I will only say that, like all his work, it is intelligent and provocative. Anyway, to him, the cause of that barbarism is less important than its effect: the discredit it has brought upon the culture which

generated it.

For precisely because Western culture could produce, out of itself, this monstrous thing, we can no longer look upon it with the old complacency. To our grandparents, the pre-eminence of Western culture pre-eminence of Western culture was axiomatic. Now the axiom has been reversed. European ideas are devalued. The art of darkest Africa, or the Stone Age, is preferred. Black is beautiful. Inherited traditions are a legacy to be disowned. The humanities no longer humanise. We no longer believe in progress, or in the function of an elite, its bearer. And we see, isolate and exaggerate the dark founda-tions upon which our own culture -like all culture—has rested.

Mr Steiner makes some very sensible observations on this fashionable reaction. Here his critical acumen is refreshingly clear. But he soon pants again for the more intoxicating streams of large generalisation, and in his last chapter he applies to Mr Steiner's language because it his last chapter he applies to is not only a major obstacle to his findings his own universal the understanding of his thesis: criterion of language. Our culture, he suggests, is now permanently broken because our lan-guage has been emptied of its inherited undertones. The fashionable reaction against tradi-tional learning, "the organised That, no doubt, is why he so amnesia" of modern education, introduced into inatten overcharges it, and why so many have destroyed the intelligibility by pretentious jargon.

EDWARD BOYLE

ANTHONY CROSLAND

BY ROYSTON

LAMBERT

Science operating as a separate island. Indeed one important change charted in the book is

the increasingly creative and active role of the DES since the

Concerned with machinery,

Eccles Ministry of 1959-62.

of past literature, and "the unbroken arc of English poetry," from Chaucer to Eliot, has been pushed aside into the museum of the literary specialists, where felt life" is replaced by 'archival pseudo-vitality," This discontinuity, he says, is crucial: and regretfully bidding farewell to such now unintelligible works as Lycidas, with its outworn, un-recognisable allusions, he foresees a new era of "democratic" culture, dominated by mathematics and music: computer mathematics and pop music.

I share his regret, and if I despaired of education—if I

believed that present fashions were permanent and present folly irresistible—I might even acquiesce in his conclusion. However, I am not prepared so easily to abnegate my own function, and would like to begin the rescue of our language, and of the litera-ture which is linked to it, by appealing for a return to its ancient virtue of clarity. And I appeal with greater confidence because Mr Steiner's thesis is contradicted by his own practice.
For if Lycidas has become un

intelligible to modern youth, who no longer recognise Virgilian echoes or Biblical allusions, how can they hope to understand the even more recondite language in which Mr Steiner tells them so?

Yet once more, o ye laurels, and once more
Ye myrtles brown, with ivy never sere.
come to pluck your berries,
harsh and crude

When time has washed away all When time has washed away all topical or literary allusions, these words will still, I think, be more intelligible than Mr Steiner's statement that "the ordered density of remembrance hinges on the prodigal exactitudes of Indo-European praeterits," and the alleged consequence, that "the time-death copula of a classic structure of personal and philosophic values is, in many respects structure of personal and philosophic values is, in many respects, syntactic." Similarly, I find Dante's phrase (though seven centuries old), "shut the door of the future," clearer, on the whole, than Mr Steiner's "explanation" of it: "i.e. relinquish the ontological axiom of historical progress" (I find those two letters "i.e." delicious). Nor does Mr Steiner do much to help modern youth towards understanding those classical allusions whose loss he deplores. Having whose loss he deplores. Having told his readers that "because it carries the past within it, lan-guage, unlike mathematics, draws backward," he adds the oracular comment, "this is the meaning of Eurydice." On which I can

only say, no less firmly, it isn't On one fundamental matter I agree with Mr Steiner. Like him, I regard language as important far beyond its mere immediate utility. But whereas he sees danger mostly in the evacuation danger mostly in the evacuation of literary language. I would argue that the corruption of clear language can be even more disastrous. For language is not only a store of images or a reflexion of social forms: it is also an instrument of thought which if properted which, if perverted, can be a

means of hypnosis or deception. Nowhere has the academic per version of language been carried further than in the German uni versities whence so much muddy philosophy has flowed over the Western world. I beg Mr Steiner to reflect, as a serious truth, that if German society so passively accepted the horrors perpetrated in its name, part of the reason lay not in an atavistic polytheism belatedly revolting against the inflexible command of Moses in the oasis of Kadesh, but in the cosy anaesthesia more recently introduced into inattentive minds

_essons for the teachers

MAURICE KOGAN, formerly a senior official at the Department of Education, and now a professor of government, has gone back in The Politics of Education (Penguin Education 35p) to interview his previous political bosses, Edward Boyle and Anthony Crosland the two most respected land, the two most respected Education Ministers of the 1960s. A sensible introduction by Kogan himself often provides better answers than his respondents to his own questions.

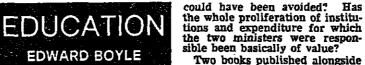
This book isn't about education. It's about the machinery by which policy on education is formulated and administered, particularly in the central department. Taking each man's ministry, it unravels the complex contribution of prime ministers, parties, cabinets, other departments, civil servants, pressure groups, research and the minister himself in the process

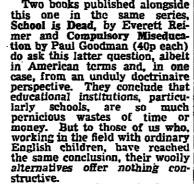
of shaping and implementing policy. It does this lucidly, if somewhat repetitively. Most fascinating are the differ-Most rascinating are the differences and similarities between the two ministries and ministers being analysed. Their style of answering seem so much to epitomise their style of acting. Boyle is diffuse and chews round and subject but is shrewd and a subject, but is shrewd penetrating. He entered office without a grand strategy, but also with an absence of dogma, which enabled him to move pragmatic-

ally, responding openly to evidence and argument and to his instinctive humanity. The Conservative record of his two years was thus one of open-ended development: Newsom and Robbins accepted; raising the school leaving age decided, Schools Council established, teacher supply improved, considerable expansion of expenditure.

Crosland, by contrast, is crisp, pithy and direct in his answers, more self-critical and witty, but some times less revealing. He arrived unexpectedly at Education in 1965 with a clear sense of the overall social pursuits overall social pursuits of the overall social pursuits over the overall social pursuits of poses which detailed educational changes were to serve. Most impressive is his concentration on these basic issues in his brief term of office and his grasp of the process of decision-making

and consultation. Both of them found much in common: too little time in office to see through their policies. Prime Ministers and Cabinets basically unconcerned with educational issues, preoccupation with Treasury control, the De-partment of Education and





As some of us begin to develop more relevant, non-institutional settings for the development of the human young, which threaten to undermine the whole of the ponderous monolith of institutions and educational law tended by the DES, one wonders what the response of the education machine, so clearly delineated by Crosland, Boyle and Kogan, will be. this book asks no fundamental questions. Could the whole pro-cess be improved? What mistakes were made which, with hindsight,

On The Other hand

Four months on the U.S. bestseller lists and still number three—that's The Other, just published by Cape at £1.75. A masterpiece of horror, suspense and atmosphere set in New England in the 'thirties, it's the first novel by actor Thomas Tryon (winner of two major awards for his starring role in 'The Cardinal'). Film rights have been bought by 20th Century Fox, translation rights sold to 10 countries-including Brazil and Japan-and the book has been eulogized by fellow writers and critics alike. Horrific, with tremendous atmosphere' said Daphne du Maurier, while Ira Levin, author of that other spine-chiller Rosemary's Baby called it 'A humdinger, an expertly written whirlpool of oh-my-God horror'. From the press have come such comments as 'Mesmerizing . . . it contains enough menace and suspense to chill the hottest hammock afternoon' (Life) and 'A Jamesian nightmare of insidious terror and madness' (Saturday Review).

New clothes for the Emperor

BETWEEN 1066 and 1939 by far the most formidable enemy we ever had to confront was Napoleon. Perhaps this explains why we have written so many books about his career. By exalting his genius we indulge in self-praise, like a big game hunter displaying

on his foor the skin of the out-size tiger that almost killed him. There has, however, been no English biography of Napoleon, I believe, since Mr Felix Mark-ham's in 1963, which was scholarly but dry. In Napoleon (Collins £3.50 pp 480) Mr Vincent Cronin offers two further reasons for reoffers two further reasons for re-turning to this backneyed yet ever fascinating subject: first, a lot of new material about Napoleon has not yet appeared in English; secondly, previous biographers have presented not a living, breathing man, but a monster with glaring contradictions in his character. Well, in my view the new material is unimportant; and the contradictions in his character do glare, though Mr Cronin conceals them by gliding rapidly over most of its defects. Even so his book must be pressed upon the general reader: it is so lively and so well-written. I

space is given to the battles. Napoleon is here presented as a high-minded idealist who spread progressive notions and practices throughout the countries he ruled. as a convinced republican, even after he had crowned himself and made his brothers kings. and as a lover of peace, always thwarted by wicked reactionary Powers, in particular the British.
After the Treaty of Amiens did
we not refuse to give up Malta,
and thus force him to renew the war? Yes, but his actions during the Peace, so far from revealing any pacific trend, suggest that he was determined to fight until he had dominated the whole of

Europe, and Egypt as well.

Mr Cronin resumes the amiable radition of Holland House and Hazlitt by swallowing most of the propaganda put forward in St. Helena. I doubt if scholars will accept his interpretation, though Napoleon does seem enlightened and constructive, if we compare him either with the dictators of our own time-Lenin, Mussolini, Stalin, Hitler, and Papa Doc. or with his enemies—Bourbons,
Hapsburgs, Romanovs, Hohenzollerns and our afflicted
King George III.
The Code Napoléon that he
applied to his whole Empire
swept away a chaos of obsolete

and oppressive laws. To France he gave a most efficient bureaucracy, which has survived all subsequent changes of regime. His canals and roads lined with trees improved the French land- Louis XV; and Napoleon admired scape. He wanted to patronise not only Plutarch but Ossian all the arts, though he did them and Rousseau, whose disciple,

NAPOLEON VINCENT CRONIN

BY RAYMOND **MORTIMER**

more harm than good, because he imposed a rigid censorship and required the artist to churn out propaganda.

His extraordinary powers of intellect, concentration, imagination and memory gave him the makings of a supreme scientist, but were devoted to the pursuit of glory through conquest. His triumphs made him increasingly also enjoyed it because so little aggressive, intolerant of criticism, cynical and self-complacent. After skilfully playing off the Great Powers against one another, he thus finally united all of them against himself.

I am not suggesting that he was a mere adventurer intoxicated with personal ambition. He did see himself as a champion of the Enlightenment, a destroyer of feudalism, religious intolerance, serfdom and the use of torture. Yet he could never distinguish between his own interests and those of his country.

He had extraordinary charm, when he chose to use it, was considerate to his personal servants, genuinely attached to some of his marshals, far too fond of his own family and devoted to Josephine. He scribbled over and over again on scraps of paper—"My God, how I love you!" and "You are all rogues.

Mr Cronin denounces the

historians who have attributed an egocentric and feverish of-the-road and self-effacing in in their most of his doings," and adds: nology. "The man who made the Empire So far style was, for over a hundred years, to be travestied as an arch-Romantic." In fact the Empire style was a coarser and more showy version (with added Egyptian motifs) of the neo-Classic style that is called Louis XVI, although it had become fashionable already under

his favourite novelist.

Pace Mr Cronin, it was his romantic imagination that inspired the Egyptian Expedition which might easily have proved more disastrous than it did, the march to Moscow and, still more rash, the return from Elba, a hopeless gamble that caused innumerable deaths and left France smaller than it would otherwise have been Though such otherwise have been. Though such failures in realism at different ages seem deep-rooted in his personality, his military genius never weakened.

Mr Cronin rightly biames Napoteon for under-rating the new strength of national feeling in Europe. The reason for this, he suggests, is that the Buonaparte brothers had cheerfully become French, because France offered advantages to Corsica. He also allows that two-thirds of the army destroyed during the retreat from Moscow were not patriotic Frenchmen but hapless foreigners from a dozen countries. Without any taste for cruelty Napoleon brought more misery to Europe than the most brutal and bigoted of other rulers.

How can Mr Cronin expect us to believe that "he wished to free the peoples of Europe and train them in self-government," when his rule of his own country was autocratic from the first? was autocratic from the first?
Elected representatives had no
power in France: all he permitted was plebiscites (in which plebeians had no vote). The truth
is, I suggest, that he tried to conciliate the bourgeoisie which he despised, and didn't give a damn

for the populace.

The details selected by Mr
Cronin are always of interest,
but often misleading. We are
told, for instance, that Napoleon stopped the castration of boys for the papal choir, but not that he re-established slavery in those Caribbean islands where it had been abolished, that he gave en-lightened laws to the countries he occupied, but not that tariffs within the Empire sacrificed their economies to the interests of France. He was always short of money and industrial products. because the French remained thirty years behind the English in their banking and their tech-

So far as I can judge with no expert knowledge, Mr Cronin is accurate in almost all the facts upon books about Napoleon, in-cluding the many personal memoirs, usually biased. Even when questioning his conclu-sions, I admired his skill in narrative. Like his study of narrative. Like his study of Louis XIV, this book (which has

The feeling of love

INTIMATE BEHAVIOUR" is Desmond Morris again, with a theme continuous with those of The Naked Ape and The Human Zoo. In the new book (Cape £1.95) the emphasis is on the human animal's need to love and be loved—or, more specifically, to touch and be touched

The moment of birth involves loss of the protective contact of the womb, and growing up progressive loss of nourishing and soothing contact with the mother. But the adult still has a need for physical contact, and too often this is not adequately met even in sexual union. In the impersonal urban world he turns in on himself, shutting himself off even from those who could be closest, making do with substitutes which provide only in-adequate reflections of the comfort that he needs. Few will nowadays doubt the importance of this theme of alienation.

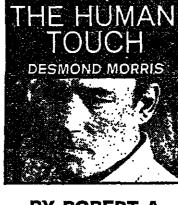
Morris claims to approach it as a zoologist: what special qualities should that bring?

First, we might expect hard data about what people actually do. The book does in fact abound with appropriate the control of the

do. The book does in fact abound with quantitative statements based on "personal observations backed up by a detailed analysis of 10,000 photographs . . . from . . newspapers and magazines." An interesting way of selecting data. Apparently a detailed report on the material is still being compiled: by a curlous inversion of the scientific method, the conclusions seem to have been derived before the analysis. The data are of the type "two The data are of the type "two thirds of all hand-shaking is done between males": unfortunately they are not always relevant to the question discussed, which here is whether men are more likely to shake hands at meeting not whether they are responsible for a higher proportion of the hand-

shakes that occur.

If the data are not quite firm. does the zoologist come armed with some of the conceptual distinctions or insights useful on his home ground? Here again Morris often slips up. For instance, it is a truism that a correlation between two pheno-mena does not prove causation of one by the other—yet Morris frequently commits this bloomer. For example, young men have tight stomach muscles and pas-sionate love affairs; therefore, argues Morris, the correct pre-ventative for a middle-aged spread is to fall in love! A similar logical function pervades nearly



BY ROBERT A HINDE

does not necessarily mean that such a body shape was evolved as a signal of her status

Again, to the biologist the problem of development is no longer a crude issue of nurture cloaking nature, but requires the teasing apart of a subtle interplay between organism and environment. Yet Morris still writes as though cultural differences were something that could be "stripped" away to reveal the primitive elements of behaviour underneath.

Indeed in making his equations between infantile and adult or between sexual and social pat-terns of behaviour, Morris seldom really gets to grips with what it means to say this behaviour "is" that. Does he mean that they have the same evolutionary origin, in the same way that human arm and bird's wing evolved from the same primitive forelimb? Or does it mean a developmental contin-uity between the two, as the infant's bubbling may develop into speech? Or does the second have features in common with the first that make it more easily learned. Many of the objects adults like contain features in common with the situations of infancy.

Morris certainly has a zoologist's perceptive eye. He is at his best discussing details of behaviour-the different ways of waving and when we use them. or the contexts in which malemale embraces are socially per-missible. Many of his interpretations are eminently plausible: that the wide use of epaulettes is related to the manner in which they exaggerate a male secondary confusion between the conse-quences of behaviour and its bio-ultra-tight jeans convey a similar signal to the cod-piece, is not every chapter. For instance, if female maturity brings as a consequence a figure less likely to attract unattached males, this tocks, cigarettes because they

Closeness in infancy

Touching: The Human Significe effects of close bodily contact are not fully understood; but there Montagu (Columbia University is some evidence to suggest that Press: £3.80, pp. 338). This tract for our times also argues the importance of close bodily contact between infants and their mothers, especially during the first few months of extra-uterine f life. It will therefore appeal cuddling them enough. However, particularly to psychoanalysts, Mr Montagu overstates his who have for years been critical case, and advances some wild of the Western habit of taking theories unsupported by adequinfants away from the mother as ate evidence. "Touching" consoon as they are born, and of tains much of interest; but it leaving them alone in prams for needs to be read with a watchful long periods of the day. The eye. Anthony Storr

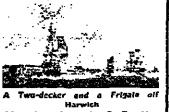
resemble the breast, hotel rooms in so far as they resemble the nursery. It is fun to caper about like this, but it is not science. And anyone who thinks popular science must be imprecise should re-read Julian Huxley's essays of the Thirties. If the biology is a little flimsy,

perhaps Morris' academic back-ground permits him to make use of other disciplines? But I hate to think what anthropologists will think of reified "culture" which can be stripped away. Or of what historians will think of his ability to select examples from this period or that, from aristocracy or peasantry, to make a point about the difference between modern sexual manners and those long ago."

But perhaps this is all too heavy. Many of Morris' remarks ring true, and one repeatedly recognises oneself in his descriptions of human behaviour. It is good to see oneself as part of the human race, and to come to terms with one's animal origins. Anyway, I believe he is writing with his tongue in his cheek. His style, if you get over the bogus-science pretentiousness ("The adult female of the human species is unique amongst primates in possessing a pair of swollen, hemispherical mammary glands" and the occasional corn "from the womb to the tomb": "From the rock of the cradle

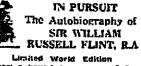
. . . to the rock of ages"), is racy and entertaining.
Why not sit back and enjoy his quantitative analysis of changes in the shapes of the navels of artists models (they are less often round than they used to be), or his description of a Japanese technique for covert masturba-tion in public. After all, it is only Desmond Morris caricaturing Desmond Morris.

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LIBERTY MAN'S

Charm amid the palms

UNLESS WE'RE Howard Hughes most of us never actually live in hotels but on the other hand nearly all of us use them as tem-porary homes at intervals. And how many of these hotels do we remember with any real pleasure? How many have we come across that don't fall into the cliche-type of old-fashioned "grand" type of old-fashioned hotel, "modern" Ame type of old-fashioned "grand" hotel, "modern" American pretentious or small and scruffy! How many have a real style and personality of their own?

A small new hotel in London, plates Hotel of 33 Polycod Co.

Blakes Hotel, of 33, Roland Gar-dens, S.W.7, is one of the very few that I have come across, It has only 33 rooms and has been converted from two large adjoining Victorian houses.

It is the venture of Costa and Anouska Hempel who wanted to create a hotel that they them-selves and their friends would want to stay in. Costa provided most of the financial organisation and Anouska was responsible for the visual side—from colour schemes down to which ashtrays they should have.

Anouska says that what she wanted was "a neutral background for lots of colourful people. I didn't want people just to check in, put their bags down and rush off somewhere more amusing. I hoped they'd like being here, that there'd be a club feeling about it, that we'd escape the stereotyped hotel thing. This is what we seem to have. All the same people keep coming back and they're lovely people. "I wanted the hotel to be reasonably chic but not to look

as if I'd tried too hard, you know. the white flowers in the white vase on the white table bit. I wanted a thirties feel but comfy and elegant."

Most of what Anouska aimed at she's got. The outer fascia tells at once that here's some-thing different. Clean white lettering, grey-plate silvered glass and two giant palm trees greet the arrivals. Inside, the entrance and reception area is cool and clean with tobacco carpet, low glass tables and cream seating units by OMK furniture.

The stairs, with white-painted

scaffolding making an improvised but very successful balustrade, lead down to the restaurant and bar. White files are on the floor, there are black bentwood chairs and the black tables were designed by Anouska — black stove-painted Arkana bases, black

Formica tops ringed with chrome. The tables form little groups so earily reminiscent of the 1930s that the ear keeps listening for a Palm Court orchestra to strike up. Dark tinted mirror glass is on the walls, spotlights on the ceiling and everywhere there are palm trees.

The bar itself is almost all black so that it has what Anouska calls a "lovely womblike feeling that people seem to like." Here again there are OMK seating units, this time in black, while OMK "bicycle" seats are the bar-stools. The whole effect is very cool and elegant, yet

From the ground-floor reception area the brown carpet runs up the stairs and into the bedrooms. The stairs and landing walls are white but from the top to the bottom run two stripes, one thin, one thick, of brown. Into the thick stripe the number of each room is incorporated in white the pricest ways of white-one of the nicest ways of numbering rooms I've seen. Spot-lights are used throughout the hotel and on each landing there

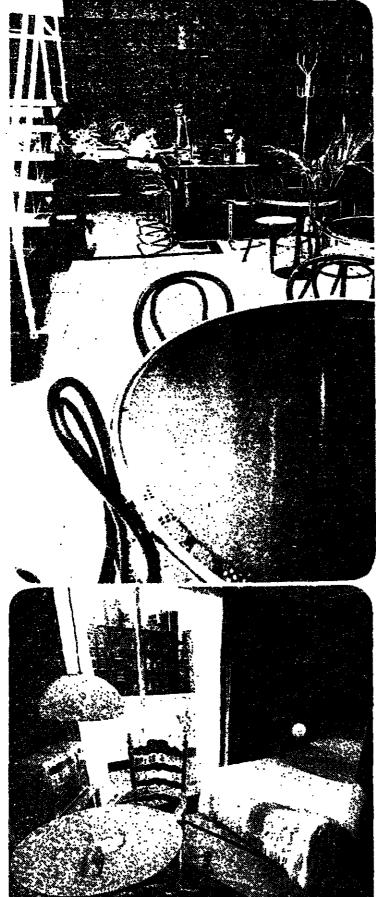
is a palm tree.

The bedrooms are small but each has its own bathroom, well-arranged and all in white. The colour schemes of the rooms vary slightly, but basically they are very simple: white furniture, white light fittings, white bedspread, white television set. The bedroom in our photograph has mustard walls and linen curtains as well as coarse net curtains. In as well as coarse net curtains. In

£6.95

STUNNING

PANTS SUIT



Top: the "womblike" restaurant and bar. Bottom: a bedroom

ha, been started.

On the top floor there is a small white-painted, white furnished terrare where guests may

WOMAN'S ROLE

*THERE IS no reason why women should not do well in the test [for Mensa, the high-IQ society]. Our own international chairman, Mr Victor Serebriakoff, used to be a dockworker."— Interview in Manchester Evening News (sent to Look! by both Barbara Beazley, Delph, near Oldham, Lancs, and Keith L. Harrison, Levenshulme, Man-

concentrate on the big things like Rhodesia, Northern Ireland, the dollar crisis and so on.—Eve Pollard in the Sunday Mirror

each room there is an "antiqued" framed glass mirror which is so popular with the guests that a minor subsidiary selling business has been started.

take tea and gaze westwards over London. The terrace is just one of the many details that go to make up an unusually charming hotel, showing what can be done if only somebody, somewhere,

enough. Lucia van der Post

(Miss Jayne M. Gerrard, Ecclesall Road, Sheffield).

● PHYSICALLY handicapped and women competitors may request a cast to be made for them.—Rules of Whitehaven Anglers Christmas Competition (L. F. Johnson, Seascale, Cumberland). berland).

CAN SAVE pounds in lessons. Makes learning easy. Even for your wife.—Advertisement for car-driving in two weeks (Mrs J. E. van Schaick, Brockenhurst,

chester).

AS IN most households. I of these jobs are too monotonous for men—but women do tend to like the rent, rates and suchlike, leaving the man of the house to concentrate on the big things like intting do you?"—Interview in the leaving and Dagenham Advertised. Barking and Dagenham Adver-tiser (Mrs T. E. Friday, Hulse Avenue, Barking, Essex)



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GOR-RAY



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yourself, and haven't had to watch the agonised contortions and sufferings of a friend or relation who stammers, you cannot know what hell they go through. Robin Harrison knows. He used to be a stammer, or to be more to be a stammerer, or to be more precise, still is in the sense that he says you're never really cured, you just get on top of it.

Because he knows what it's like, Because he knows what it's like, and knows how much encourage, and knows how much encourage, ment stammerers need, he has formed a club to help them. They meet every Wednesday evening in Kensington to try to master their stammers and have a social get-together. There is no charge ("I'm too close to stammerers to want to charge," says Robin Harrison) and everybody is free to come and go as they like.

narrison) and everybody is free to come and go as they 'like.

Robin Harrison says that nearly everybody gets very much better in just a few months after joining and that about 20 per cent of sufferers become completely changed neonle pletely changed people.

He himself started to stammer at about the age of nine (the normal age when it is first noticed, it very seldom starts before seven). "By the time I was 12 or 13 it was much worse and I began to realise how big a handicap it was. Between the ages of 15 and 20 I wouldn't even go into shops and was leading a totally negative life. When ing a totally negative life. When I was 25 I was very very bad. I couldn't pass exams because of the stammer and I'd never had

"My mother then arranged for me to be 'cured.' It cost her about £3,000 but she had it and

was prepared to pay.

"After I got so much better I spent about three years helping other stammerers and that helped me even more. Now I own and

"We find at the club that those who have been helped themselves are always very keen to come back and help others. We use standard methods, reeducating in how to speak right from the beginning and then we from the beginning, and then we teach certain tricks or crutches to get over difficult words or

"It is fascinating to see how

quiet people are when they first come and how after a few weeks they become quite new people.

"It's very difficult for stammerers to find people who specialise in curing them. There they become quite new people.

"It's very difficult for stammerers to find people who specialise in curing them. There are speech therapists but they deal in all speech defects, they don't specialise in stammering. There are also an awful lot of quacks who can separate you from an awful lot of money. This is why I started the club."

Anybody who is interested in

Anyhody who is interested in the club should write to Robin Harrison at 3, William Street House, London, S.W.1.

THIS weekend's labourers in the vineyards of Mouton Rothschild (many of them English) are no doubt treating the job with a new reverence after the phenomenal sale of a jeroboam of the 1929 vintage for £2,850.

We asked Philippe Cottin, managing Director of Mouton, to work out how much money the jeroboam (six bottles) left Mouton for all those years ago. He had a look at the books and discovered they sold it to a wine merchant in Bordeaux for £8.50. He was at the sale at Sotheby's and was prepared to bid £500 to bring it back to Mouton since it's the only one in the world. It was for sentimental reasons, he said, but the French aren't that sentimental.

THE TENACITY with which the Inland Revenue cling to the vestiges of sex discrimination brings tears to the eyes.

Mrs Jeanette Hobby of Lymington, Hampshire, has had her position in life made clear by her local inspector of taxes. The taxman agreed with Mrs Hobby that working women were now to be taxed separately, but: women will not get tax relief, it will go to their husbands.

Mrs Hobby wanted to know about her mortgage which she and her husband jointly have. The answer came back quite clearly: "Relief will only be given to

OME people think our taxidrivers are wonderful. The Queen has just received a cheque for \$10 and been asked to trace a driver (as if she knew every one of her loyal subjects personally) who did an American visitor to loyals a favour.

who did an American visitor to London a favour.

Airs Martha M. Tucker from Miami apparently left some goodies in a taxi and had them restored to her later at her hotel by the taxi-driver. She showed her gratitude by making out the cheque to "Her Majesty Queen Elizabeth" for her trouble and enclosing another \$10 as a reward enclosing another \$10 as a reward for the driver.

The Chief Accountant of the Privy Purse sent the cheque and reward on to the Licensed Taxi Drivers' Association, suggesting the money goes into their benevo-lent fund. Maurice Levinson, the ex-driver author who runs their magazine Taxi, was almost snifty about the act of honesty that so impressed Martha Tucker from Miami: "It's happening all the

ABOUT the "blind dinner" Look! threw to test gourmet frozen food: Egon Ronay says that he strictly observes three self-imposed rules when invited to a dinner party. To have a minimal lunch on the day so as not to have to refuse any of the food at dinner; to eat everything on his plate so as not to hurt the feelings of hostesses who anxiously eye his plate in particular; and to praise every morsel of food he has had, particularly when the hostess is his editor's wife. met frozen food: Egon Ronay says

Englishmen never will be Only Europe

Kay Vonderlage

LOOK! The Osbornes, Germaine Greer



Regent Street London W'.1. 734 1234

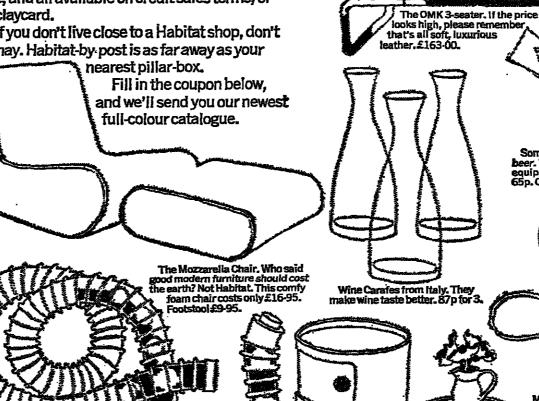
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If you don't live close to a Habitat shop, don't dismay. Habitat-by post is as far away as your



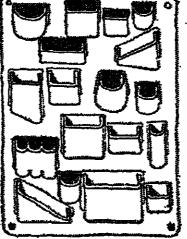
The Kartell Push-Action Lamp. No switch as you know it, you push the lampshade up and down, and the light goes on and off.£3.25.

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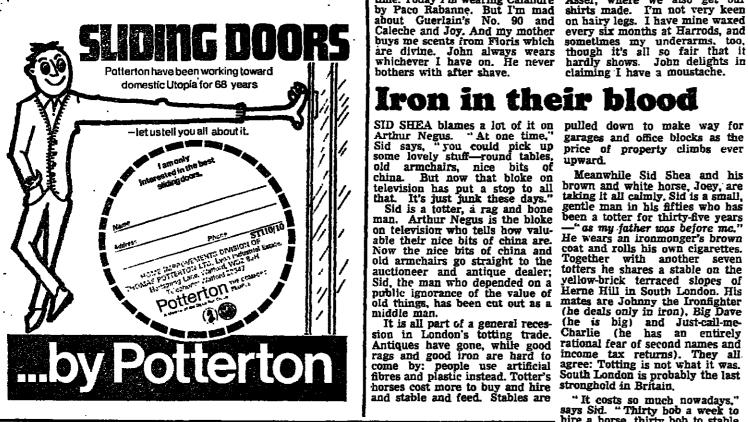
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hundreds more things than you've shown on this page. Please send it to me quickly. Name.

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His clothes and hers Jill Bennett and John Osborne

of Kenneth Tynan's. John was sitting next to me, "What a very nice profile" he said. "Would you like my meat?" It pleased me don't senormously.

John: She refused the meat, Jill: We were married to other people at the time. It's three and a half years since our wedding but we've been together for five. As I've got older things have become better and better. I was never good at being young. In my teens I was a very nasty mess, one and half stone heavier than now. An absolute lump of a thing.

John: Not true. Never plump,

John: Not true. Never plump, always pleasing.
Jill: I had simply no idea how to present myself. Gradually I've learnt. I still wear the same colours. Sludgy beiges. Lots of browns. Subtle ones. John prefers

Jill: BO is an occupational

John: Heads lolling in laps.
Steaming jockstraps.
Jill: I change my scent all the time. Today I'm wearing Calandre by Paco Rabanne. But I'm mad shout. Guerlain's No. 20 about Guerlain's No. 90 and Caleche and Joy. And my mother buys me scents from Floris which are divine. John always wears whichever I have on. He never bothers with after shave.

television has put a stop to all that. It's just junk these days."

Sid is a totter, a rag and bone

man. Arthur Negus is the bloke on television who tells how valu-

able their nice bits of china are. Now the nice bits of china and

old armchairs go straight to the auctioneer and antique dealer; Sid, the man who depended on a

public ignorance of the value of old things, has been cut out as a

Iron in their blood

horses cost more to buy and hire stronghold in Britain, and stable and feed. Stables are "It costs so much

SID SHEA blames a lot of it on Arthur Negus. "At one time," garages and office blocks as the Sid says, "you could pick up some lovely stuff—round tables, old armchairs, nice bits of china. But now that bloke on brown and white horse, Joey, are

John: After shaves are for

Jill: Revion deodorants are gentle for natural juices. They enormously. I had been feeling some, I've found when things particularly depressed about my aren't right between people it's their smell you go off quicker don't seal you in for life like

MOLLY PARKIN

than anything else. I'm mad about lovely lingerie. Little lacey bras and cami-knickers.

John: Satin, Sensual stuff. Jill: I wear stockings. John: And suspenders.

Jill: I'm far too frightened of John to wear tights. He detests

John: Unhygienic. Nasty things. Jill: Occasionally I've cheated.

learnt. I still wear the same colours. Sludgy beiges. Lots of browns. Subtle ones. John prefers them bright.

John: Better for gentlemen. Gives a pallid personality a bit of a perk.

Jill: I'm very keen on cleanliness. We both are. On smelling nice. In this profession —

John: Such physical proximity.

Jill: BO is an occupational

John: My pants are rather con-servative. Y Fronts, white. Jill: I adore silky dressing gowns and nightshirts, we both wear those, from Turnbull and Asser, where we also get our shirts made. I'm not very keen on hairy legs. I have mine waxed every six months at Harrods, and sometimes my underarms, too, though it's all so fair that it hardly shows. John delights in claiming I have a moustache.

brown and white horse, Joey, are

taking it all calmly. Sid is a small, gentle man in his fifties who has

been a totter for thirty-five years

—"as my father was before mc." He wears an ironmonger's brown

coat and rolls his own cigarettes. Together with another seven

totters he shares a stable on the yellow-brick terraced slopes of Herne Hill in South London. His

mates are Johnny the Ironfighter (he deals only in iron). Big Dave

"It costs so much nowadays," ays Sid. "Thirty bob a week to

hire a horse, thirty bob to stable it, ten bob a day to feed it. That's nearly seven quid a week." Most totters hire their horses from a dealer in Deptford because

buying outright is too dear. Tom Penfold, Herne Hill stable owner

for 40 years—as my jather was before me—agrees. Horses are dear. "It'll cost you about £100

The Penfolds' yard is all rustic

latter of a morning, full of snort-

ing horses, carts and totters, plus the Penfold dog and the Penfold cat. Over the fence, long blue

trains sway past bound for Black-friars and Victoria, full of pretty secretaries from the leafy groves

of Norwood and Tulse Hill. Sid

JILL BENNETT is wearing a Jean Muit dress in matte jersey, about £67. Jean Muit clothes: dresses from £50 to £70 long and hampstead; Browns, South Molton St.; Olive short; blouses £25 to £35; skirts £23 to £28.

Jill: He used to have only a moustache but then grew his John: A conscious effort to be

Chekovian, some say. Jill: He gets his hair cut, it's just been done by — just been done by — John: Gordon at Just Men. Jill: I go to Wendy at Ivor's Place in Hakin Arcade. Every five days. I've followed her loyally all over the place.

John: I've followed Gordon how I look now because John's so

holiday is a day in the pub after a win on the horses.

bam for is prison. Wandsworth mainly." Sid's prison stretches have been for receiving: it is, as

he says, a hazard of the trade.
"You can't tell if something's

pinched or not and you don't ask questions."
On his rounds Sid rings a brai

The only place I've left Peck-

John: It only shows in the sunweet. Very attractive.

Jill: He used to have only a you wear," he said. "It makes you look middle aged and frumpish." I couldn't believe it. It was the outfit I always kept for our extra special occasions. I minded terribly but I got rid of it right away. I gave it to the Ladies Theatrical Guild. I'm much more interested in clothes and here. I look new Leanur Ladies Theatrical Guild.

Jill: John chooses most of my things from seeing them in magazines. It's lovely. He's bought me masses of Jean Muir clothes which I adore, My favourite shops are Lucienne Phillips, she has ravishing things. And Browns, Piero de Monzi, Fortnums. And John buys for me from Clive. We are very keen on jewellery, John especially.

John especially.

Fitzmaurice, Harrogate; Cyril Livingstone, Leeds: Hilda Hanson, Nottingham; Victor Pour Dames, Jersey; Chequers, Cardiff; Stella

Jill: He's splendid at furs. I've got quite a few of those.
John: Love fur.
Jill: I decide on John's clothes.
I talk it all over with Doug Hayward his tailor. He's marvellous—he made John a long fox fur coat before anybody else had one. I have a july good dress. one. I have a jolly good dress-maker of course, a man called William Rotherey. I buy my make-up, a lot of it from Joan Price's Face Place. I use lash-

ings of eye make-up.
John: Eyes are the one thing
you need as an actor. Jill: I offered him some make up this morning.

John: I said no thank you. Jill: Coolly. loathe the whole element of fancy dress for either sex. Those King's Road girls who look as if they've rummaged through attics. Actually I like

tweed skirts.

Jill: They're divine.

John: And there's something quite attractive about ladies in

dirndl skirts.
Jill: I never care what clothes men wear really. Personality is much more important. I think Spencer Tracy was quite ravishing. And so is Paul Scofield, and Frank Sinatra and Joseph Losey and Neil Hartley, and Alexander Grant and Donald Macleary and Lester Piggott, and Morecambe and Wise. Those are my favourite men. I fancy them all.

John: I don't Jill Bennett and Ralph Richardson opened last week in John Osborue's play West of Suez at the Cambridge Theutre.

Next Sunday: the City wine merchant and his wife



Totting is not what it was . . . now even the horses have to be hired

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primmer avenues. Sid again recalls the better old days. "The best thing I ever got was one of those old padded chairs. I got £25 for it, a few years ago now, of course." Pre-Negus days, Shea himself hardly approves of crossing the river to work, "over the water " he calls it sniffly. Sid is a Peckham man whose only Ian Jack We've caught the sun!

It's yours for only £7.55

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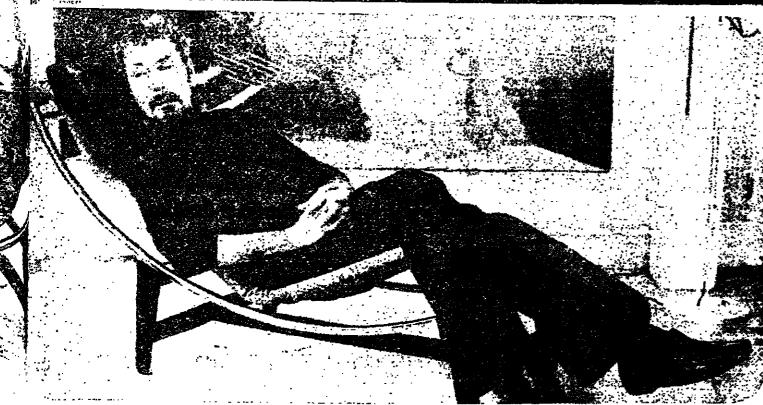
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OR a very long time people ave asked me: "Do you know hom you remind me of.""
Who "" I would answer, as if I would answer, as if couldn't guess. "Why, Boris arloff, they'd say "you're the pitting image of him." And

hereby hangs a tale. When I was about 25 I was etermined to become a film star r a celebrated stage actor. I did rowd work, charging with the aight Brigade, waving at Queen lictoria's coronation, cheering lapoleon, Gladstone and Bonnie rince Charlie. Small parts were eing played by Robert Donat, imlyn Williams, Googie Withers and others about to scintillate.

ctually spoke to them.

I moved into the theatre and ot walking on parts. here was music I sometimes lanced a few steps with the lead-ng lady, before the male lead raiked over and cut me out. Vhen we opened once in Leeds. was given a line to say to the eroine's mother. The line was: 'Don't cry, Lady Grant, it must be some mistake."

I continued with this sporadic ort of theatrical life, and began o infiltrate into what people call 'heavy" drama. These were 10th-eaten, terribly sincere, wordluffed and sexless attempts at nounting theatrical gems in

1g wife snys I could trip on a

to mean leet-for a non-smoker. W. A. Clarke

Suede: clean up on going nap

Also starred Boris Carson

sordid settings, parish halls, welfare centres, expiring suburban theatres.

Every now and again, in

Grimsby, in decaying Bayswater chapels, I would come across a young actor named Hilary Present. He was quite unlike any of the other casts, the falsebreasted Ophelias and the elderly philanderers with whisky-fuelled deliveries, doomed jokers, gats on their tenth life. Prescott didn't garrisun town of Kaar-es-Souk, look like an actor; he was the and was given some slly-ass picture of an SW solicitor or an dialogue. When I went back to architect.

About the fourth time of seeing About the fourth time of seeing him, while we were rehearsing for Mrs Warren's Profession, we had lunch together. "When you come into the rehearsal rooms for the first time," I told him "you always look as though you'd arrived at the wrong address." Prescott laughed. "It should be Monte Carlo, really."

There was truth in this. He

was a manly kind of cocktails roundsman and dressed with casual chic. With the ease and timing of a champion dancer, he strolled through the ruined orchards of Chekov, the dialectic avenues of Shaw and the drawing-room anarchy of Wilde. He was through on the other side like puff of wind, sinking a pint in the papers.

went to try my luck in Nice. I met a film producer called Rex Ingram who had discovered Valentino.

with make-up, and told to play the part of a young Englishman who had just arrived in the of my test, Rex Ingram waved, striding towards me through a huge set crowded with camels, sheep, goats, Zouaves and Bedouins, "Hullo, Carson," he said. "I'm afraid it's no good. You look too much like Boris Karloff."

Trived at the wrong address.

Prescott laughed. "It should be lonte Carlo, really."

There was truth in this. He cured a job, through someone's rate and production of cooktails aunt, on the technical side of a film studio. I watched the steady rise of Donat, Williams and Googie Withers and the impeccable celluloid portrayals Hilary Prescott, met him at select film parties, downed a few pints with him at the studio local His name was beginning to blaze

at the corner pub, ringing a debutante, scanning the evening papers for a White City cert.

I soon gave up the stage and dressing room. "You have a pro-

at 402 Green Lane, Palmers Green, N13. Association members operate

VE SUSPECT that a survey of nede-coat owners would reveal hat very few are pleased with their nucle-coat cleaners. Welcome, hen, to the newly-formed Association of Craftsmen Suede and sheepskin Cleaners.

The association has been formed by Leon Simons, a London dry-fleaning specialist, and although it is operating at the moment only in North and North-west London, write lo Leon Simons. It is worth mentioning that although they are not part of the new association, Suede Services, 2a Hoop Lane, Golders Green, London, NW11, have their own welltried process and an unrivalled reputation. They operate a postal you write enclosing a stamped addressed envelope).

a postal service.

found, quite un-English feeling for the characters of Chekov," I told him. Prescott wiped some cold eream from his nose. "To tell you the honest truth, old boy," he said "I don't understand a darn thing about him or his plays. I can't follow the dialogue, staggers about like a drunken sailor. I'd hate to spend an evening with any of the characters. I'd never go near Moscow if you paid me a million roubles."

roubles.' Finally Prescoit married a very rich woman and three or four months after the wedding, he asked me down to visit his new home, a moderately-sized, Tudor palace in Bedfordshire. I arrived in time for lunch, and was greeted by my host in opulent tweeds. "I've given up the acting lark," he said, but seemed uneasy. He even lorgot to introduce me to his wife.

When we all went into the dining room, it was exactly like a scene from one of those early plays where I had had a walking on part and said "Don't cry, Lady Grant, it must be some mistake." Mrs Prescott looked very handsome and wore gleaming pearls, and she and all the guests talked about home affairs, foreign affairs, local affairs, and even love affairs, but mostly dog shows.

Before leaving, I congratulated Hilary Prescott on his charming wife. "The trouble is," he said, "she's in a bad production. The dialogue is atrocious. The decor is stale art nouveau. The lighting lacks drama and as for the sup-porting cast. I ask you, utlerly boring and provincial. How much better the Russians did it. Life in the raw, my dear fellow, is not for us artists."

He saw me to my car and was joined by Mrs Prescott. "Please come down again, Mr Karloff," she said, "I know that you and service and give free estimates tif Hilary have so much in common."

Anthony Carson

Jersey means Lerose

The voyeurs

odd thing. Indeed, I have been casting about in my mind for a mode in which to convey its oddness, and I decided I had better ask you to imagine a civilisation in which eating has ceased almost altogether. Moreover, it is officially reprehended, as a sort of bestial regression. That should not be so difficult, for we are no longer astonished by the astro-

longer astonished by the astro-naut's mini-bulk diets and the attempts to circumvent the approaching food crisis. In this imagined society, then, nourishment exists, but not the great pursuit of eating nor the great arts of the kitchen. Human nature being to some degree irrepressible, clubs spring up in special areas, the Reeperbahns and Sunset Strips of our imaginary towns. There one may be dist of paying your large —by dint of paying very large sums, entrance fees, cover charges and minimal consumption (an alcohol pill or a saline injection) actually watch actual people

actually eat.

Great pains are taken to depict the building up of appetite: first a glossy sucking pig with an astronomical price tag is shown in various attitudes before the audience, lit with changing tints. Blackout. Then a series of tableaux of gluttonous people leaping towards a roast chicken on a string, slithering up a greasy pole towards a Virginia Baked Ham, vainly embracing a sumpactually cat.



tuous dessert imprisoned in a

Closer and closer come the actors to the point of really putting food into their mouths and masticating. They drool, and the public address system relays prodigious sounds of slavering and stomach growling. They thrust imitation beneaus and thrust imitation bananas and pawpaws into their mouths and slobber about them They pretend to eat.

Everything is leading up to the last stage in the hour-long show. when four people will put food in their mouths, chew and swallow, thus, one assumes, initiating the whole process of

digestion and defecation.

The eaters are not prodigious The Nelson touch trenchermen; they may even have trouble tolerating the unfamiliar food when it is in their mouths, but they mime huge pleasure.
When they are to slaver they fill their mouths with jelly and let it dribble out. Sometimes they are droll, they go to bite a tomato which explodes in their faces or they don huge rubbery false teeth which bend about instead of biting.

One might wonder if they really

eat or if they go backstage to be sick and collect their pay. Does their union demand colonic lavage? Perhaps the saddest thing is that they must perform this

act four times a night.
The audience does not rise from its plush seats clamouring for food. It does not suck its fingers, pick its nose or bite its nails. It simply watches and vaguely recollects a form of pleasure it might have known but needs no longer strive for.

Have you guessed what odd thing it was that I did? I went to a club called Salambo in Hamburg and watched people per-form the sex act or make love, as it is sometimes obscurely

expressed.
The club belongs to a Marseillais whose laurel-girt profile domin-

the amusement or whatever it was of the nearly-all-male clientele. The six girls, as one might expect, are on stage five times as long as the boys and the exaggerated sexual moaning and squealing which comes over the sound system is all female.

Of course, such spectacles are necessarily costly; we were supposed to be let in free, but each paid £2 to get in, 60p for a cover charge and £6 for a half bottle of Scotch. If prices were not normally much higher the not normally much higher the club would attract the wrong kind of clientele and it would have to be closed, we were told. Only the rich may have their

vices in impunity.

The format of the show purported to be a history of the sexual revolution from the New Economic Policy, signified by a naked lady on whose body was projected a hundred dollar bill and subsequently a marksman's target trained on her pudenda. "If you would reach the Mark," the commentator quipped, "you must aim fair and square with a hundred dollars! " The combination of pecuniary with sadistic motivation characterised the tone

motivation characterised the tone of the whole establishment.

The social history took us through a series of fantasies about the aphrodisiac effects of marijuana (which had us all laughing hugely, although the audience of visiting merchants was silent), via a celebration of Manson and his harem to the Act itself, performed by a masked executioner with a whip. "Sexual freedom is here!" howled the commentator. Lord! how we laughed.

But we went away chastened. There had been so much of that tiresome manipulation of floppy male flesh, so much dismal female solitariness, that we sat down by the Alstersce in the first frost of the year and reflected sourly upon the nature of phenomenon.

Marcuse would agree with Mrs Whitehouse that pornography leads to fear and dislike of sex (experienced as impotence and boredom); the phenomenon is called repressive desublimation. The trouble is that nobody, not Mrs Whitehouse or her friend the Pope or Lord Longford—or me—knows how to distinguish pornography (which turns you off) from erotic art (which turns you on). But I do know of a bronze tessera in the Bargello in Florence which these people would lock away forever from the light of day, a tiny thing full of holy fire. To see that now, is to feel potent, sexy and full of grace.

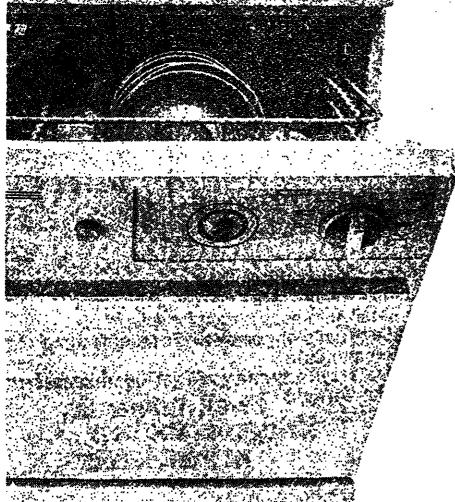
Germaine Greer and Times Newspapers Lid., 1971,



THE VICTORY'S gundeck in action, a new portrait of Nelson and a cross-section of his ship as it faced the Battle of Trafalgar are just three of the highlights of a new Sunday Times wallchart.
"Nelson and HMS Victory at Trafalgar," launched last Sunday and already selling in hundreds, answers a thousand questions with text and full-colour pictures about the hero-admiral and the British Navy as both entered the greatest day in our naval history. To get this exciting chart send £1, plus 13p postage and packing, to: Nelson Wallchart, The Sunday Times, 12 Coley Street, London, WC99 9YT.

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The new Miele G500



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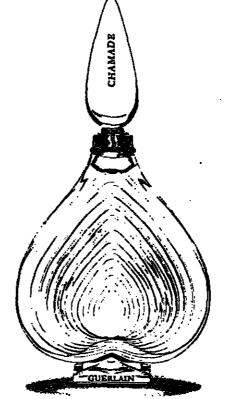
It's the only machine around with three specially angled jet-spraying arms to ensure that everything gets thoroughly washed. And incorporated within its stainless steel tub is a new, super-efficient micro-filter system for that extra sparkle. We've even incorporated a biological programme for the new dishwashing detergents. At £255 (or £264 with water softener) the Miele G500 De-Luxe isn't cheap. But no other machine can match it for either efficiency or looks . . . and that's worth a few quid in any languagel

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I ADOM?

Depression: a wife's story -now the treatment

ing from severe depression for meeting. I was expecting our some time when I insisted that the must seek help. We wrote to the Institute of Psycho-Analysis already overdue. and on their recommendation he went, reluctantly, to a therapist with a German name.

One is always told that the patient must really wan: the therapist himself. My husband did not. He used to come home from his weekly sessions complaining bitterly that the fellow was so stupid he could not even speak English. I found out years later from another source that his English had been perfect In any case this form of treatment was not intense enough to achieve

Our GP was in favour of treatment with drugs and sent him to a most eminent psychiatrist. My husband's sessions used to last for five minutes: the doctor would say "Are you up or down this week?" and according to his answer he increased or decreased the dose of drugs.

I asked the psychiatrist whether there was any point in a form of treatment which alleviated the symptoms but did nothing to discover or eradicate the underlying causes. His answer consisted of a list of all the famous actors. actors, politicians and VIPs whom he had cured. I phoned our GP and he agreed to refer my husband to someone else

The new psychiatrist used a combination of therapy talk sessions and drugs. Then a crisis erupted: my husband had a com-plete breakdown and walked out

A Jewish acquaintance of mine was bitten by the dogma and though he later displayed all the symptoms of rabbis the doctor said it was purely psychosemitic

Nick Toczek

NEXT SUNDAY: Look! reveals the secrets of cooks who make their freezers work hard for them, and explains where to find out about money-saving bulk buy-ing for the freezer.

MY HUSBAND had been suffer- of his job in the middle of a

When my husband arrived home I phoned the psychiatrist for advice. I explained that I was expecting to give birth at any time and that the household was hardly the place to ecover quietly from a breakdown. He ignored this. His instructions were suitable for a professional nurse dealing with a patient in

My husband's condition meant that stronger drugs were pre-scribed. He was warned to look out for possible side-effects but we were not given any idea what they might be.

When the new baby was about five weeks old my husband sud-denly became impotent. I was quite certain that it must be my fault: I had become such an old bag that I would never be able to satisfy him again.

Eventually I told my GP and he said impotence was a common side-effect of the drugs my hus-band was taking. It seems obvious that both husband and wife ought to have been warned.

The psychiatrist decided that a change of treatment was required. On his advice a new man took over and he prescribed different drugs.

Within a few months this doctor too decided that there was nothing he could do: a small dose of drugs was ineffective and a large dose, with no prospect of withdrawal, was unacceptable for such a young man. Even those doctors who had been against psycho-analysis now agreed that this was the only hope.

So my husband went into analysis. The analyst never meets anyone other than the patient. He does not promise a cure, nor will he give any prognosis about the possible outcome. In the course of the analysis a trans-ference relationship is established between patient and analyst by means of which the patient lives through painful and stressful relationships of his early childhood. As the treatment progresses his attitude towards his tamily at home may undergo frightening and dramatic changes. No advice was given about this or any warn-

ing of what to expect. I wonder constantly whether to make reasonable domestic demands on him or whether even that is too taxing for his emotional equilibrium, and I do not know whether my idea of a reasonable demand really is reasonable. An example of this dilemma occurred at Easter this year. My husband spent the morning in the garden having a well-deserved rest after a period of working long hours at peak pressure. I was cleaning the house and preparing lunch. He came in and said that he was going to the pub on his own. I said, "Could you just lay the table before you go?" He exploded with rage: said that I had destroyed his one moment of relaxation, that if he couldn't go when he felt like it the whole thing was no good and, ten minutes later when he had laid

the table, he said it was too late. Within a few weeks of this episode my husband decided, completely of his own accord, to that the patient cannot pull himself together but, without the support of drugs or therapy, for the first time for six years my husband has been excitingly improved. It is far too soon to know whether this is just a good upswing of the normal cycle. He feels that the analysis was a tremendously valuable experience in taken into the fullest account terms of his personal development, that he has learnt to under-they are, after all, the stuff of stand his own personality and to

youlooktired...

You do too much.

Hecares!

accept the fact that his depression is part of it.

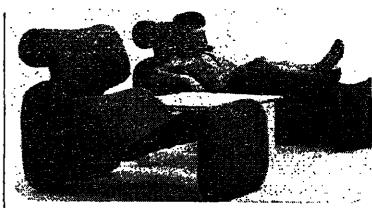
But what about the rest of us? During my one attempt to speak to the analyst he did agree that my husband had been in an acute stage of breakdown for the previous six months. He could not comment, except to say that this might be an indication that the treatment was really working. It was not his concern to give any thought to the strain that those six months had put on the rest of the family, even though our stresses must affect his patient's condition.

Anyway, he seems to have been proved right. Perhaps my husband has now recovered-but I don't know how long it will take me to recover from his breakdown.

These days I am tense and bad-tempered, intolerant and impatient with the children. I was not like this before, and friends family have commented on the change in me.

I feel that the psychiatric profession have not accepted that the patient is a member of a family whose problems are part and parcel of his own. They see the patient in the unnatural surroundings of the surgery and they may not even be treating the most disturbed member of the family. The births and deaths, the holidays and celebrations, the ecstasies and traumas which are going on at home and to which the patient returns when he leaves the surgery ought to be taken into the fullest account

Why don't we have an an bair girl to Rello you



At home from abroad

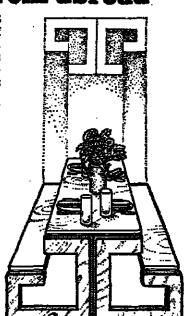
LONDON FURNITURE STORES are in the middle of a round of enterprising shows and displays. Nearly all of it, however, is foreign: it would be lovely if one of them soon would put on as scintillating a display of British furniture. At Maples in Totten-ham Court Road there is the Comfort exhibition, beautifully displayed, featuring much foreign and particularly Italian furniture, but a little British if you look carefully. Heal's at 196, Tottenham Court Road, have a display of Swiss design, while at Liberty's in Regent Street a whole range of plastic furniture will be on show from tomorrow. Oscar Woollens, of 421/2. Finchley Road, NW3, is celebrating its 25th anniversary with a grand display of international furniture, including some items from Brazil. Photographed shave is come Design for graphed above is some Danish furniture on sale for the first time in Britain. Called the Etcetera

you don't love me

ammore.

my mother said hewasont to be

by Calman



range, it was designed by Jan Ekselius for J. O. Carlsson. We show the relaxing chairs but there are also easy and dining chairs and a dining-table. The frames are of tubular steel and the chair shown costs £49.

ADEPTUS DESIGNS of 40 Chalcot Road, London NW1, produce a series of interesting tables in kit form. This retractable table and benches (above) is their latest idea to cope with space problems. The table and seating for four folds away against the wall when not in use. It fits on to any wall space at least 5ft 2in high and 4ft 7in wide. Made of Finnish birch laminate. If collected, £24.60, if delivered, £26.90. Adeptus also provide ready-finished ones to order.

Lucia van der Post

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THIS IS MY FINAL curtain-raiser

Bricard then at Christian Dior, one of the latest.

The hats make a wonderful contrast: the baby boater in black straw, its forward tilt balanced by its pale blue and black velvet when loops and the remarking

NNY MAN'S WIFE

by Ernestine Carter





GEORGE AXELROD

EORGE AXELROD, play-wright, script writer and author, is a funny man. He has been funny in Vogue d funny in Harper's Bazaar. here Am I Now When I Need to be published on Thursy), he is even funnier.

What I wondered was what it like being married to a funny in. So I talked to his wife,

ins Axelrod, a dark-eyed inde with long expressive nds, was looking fine in a adv-striped djellbah "I bought when I was pregnant and now daughter is 16 and a student Dartington Hall."

She is a humorous lady who ighs at herself and at life. "It's her laughter or suicide," she is cheerfully. "There's not ich choice.

She even laughs at losing all r shoes, a hazard of the Axelperipatetic life. They are rt of that increasing band of pericans (about 35,000) who re chosen to live in London. s Axelrod says that she is the rooter. "Writers should keep the move. They need new ider for that machine."

'On the move" has meant ing in New York for about ht years, commuting between w York and Hollywood during 50s, living there during the and now England. t means a tour of the States

the book. "Twenty-six cities one month. We had a chance see that much-heard-of silent

s Mr Axelrod had planned to a play for David Merrick, they let their house in Chester lare. The project didn't work t" George says he didn't like id's moustache," explains Mrs lrod), so they were perching flat while Mrs Axelrod looked

another house. he found one just before they to Chicago for a writers' ference organised by million-Playboy publisher, Hugh ner. "There will be a dred writers from all over world. Anyway, George says Playboy publisher, Hugh ner. "There will be a dred writers from all over world. Anyway, George says don't know all that many ple with \$168,000,000." Now ple with \$168,000,000." Now those shoes got lost.

Shys away from. "Most she has reservations. "I don't think the act you write the night."

says.

embarrassed if they're made to feel they're funny. That's why George says he has written a pornographic book—anything not to say it's funny." Mr Axelrod has, according to

his wife, "huge areas of terror"— a common blight to most writers, a common blight to most writers, and humorists particularly. The victim of this special sort of terror is the kind James Thurber described so unforgettably in "My Life and Hard Times": "a cold chill comes upon him when the comic supplement of a Sunday newspaper blows unexpectedly out of an areaway and envelopes his knees...he keeps looking behind him as he walks along the darkening streets out of the fear that he is being softly followed by little men..."

Mr Axelrod too, says his wife,

Mr Axelrod too, says his wife, "avoids certain streets for fear the buildings will fall on him. In hotels he won't take a room above the third or fourth floors. And he can't, he really can't, answer the telephone. He says if it's anyone I want to talk to, I'd be phoning them but he sits there phoning them, but he sits there in a cold sweat. Still," she adds, "he's indomitable about real things."

Among the real things are their children "four between us." (For both the Axelrods, this is a second marriage.) "One mine, second marriage.) "One mine, two his and one together. When my daughter was born, George telegraphed my mother, 'Joan and me and baby makes seven-teen'."

Mrs Axelrod is pretty indomitable too. Moving house is to most women a step toward the bin, but Mrs Axelrod counted up that her London house is the thirty-third that she has moved into and done up. One of the reasons that she is so undaunted is that she was herself an interior is that she was herself an interior decorator.

decorator.

Visual excitement, Mrs Axelrod believes, is under-rated. "When I had a town house, I did it like a country house. And when I had a country I made it look like a town house." She has equally strong views about clothes. "I won't put a foot into these club-footed shoes. I never have a lot of clothes. What I have I keep forever, like this thing I have on. Now I'm the cook, I wear it for cooking."

Cooking is amusing to her.

Cooking is amusing to her. The oven here is the kind you have to put your head into to light. George says he'll save on hairdressers. He likes to cook, too. And he's a marvellous host. Servants are a necessary part of your life with children (this is the first time we've been without any children in the house), and I've had wonderful servants, but to wake up with no one about is such freedom. I couldn't put a price on it."

What many would find a chore, Mrs Axelrod finds entertaining. "In California," she says, "I had to run a house like a hotel-22 rooms and 11 bathrooms.



MRS D'ERLANGER in her Suzy hat of 1946 which she has given to the Victoria & Albert Museum's exhibition Fashion: An Anthology



BARONESS DE COURCEL in her 1968 hat by Mizza Bricard, then at Christian Dior, which she has given to the Victoria & Albert Museum's exhibition Fashion: An Anthology by Cecil Beaton.

before the opening improves the play. You shouldn't have to be whipped up into a frenzy with doctors waiting in the wings to inject you with vitamin B. George says' If Hitler is alive, I hope he's out of town with a musical in New Haven'."
"George says" peppers Mrs Axelrod's conversation. Theirs is

obviously a happy marriage and I think she thinks he's funny —even when he drank her false eyelashes. But that's another story and Mrs Axelrod is waiting "feel think the act you write the night for it to turn up in a book.

whose services to export have been curiously overlooked handed out.

Mr Lucas' genius was not only making hats but selling them. Even when hair took over from hats he sold them, in England (last year, 34,000) and abroad (21,355).

Mr Lucas showed his hats with the proud affection of a parent, and he was delighted when his offspring made the cover of a glossy magazine, which they did with gratifying

Mr Lucas' extra-curricular interests were many—music and opera, gardening and his wide and varied circle of

cover, he beamed even more when his garden was pictured on the booklet of the National Gardens Scheme for which he opened his garden annually. This was a great event, and he spent the next day happily comparing his "take" with the owners of neighbouring gardens.

Despite his long years in England, the exactitudes of our complicated language occasionally eluded him. Talking recently about his happy summer holiday, he mentioned a famous villa in the South of France. When asked what it was like, he replied with enthusiasm, "Magnanimous." Otto Lucas was





MARCH OF TIME

IF YOU WOULD LIKE a fascinating journey through time, Garrard's exhibition which opened last Tuesday is not to be missed. With Vacheron et Constantin of Geneva, Garrard, Goldsmiths and Crown Jewellers, have assembled timepieces from

"Marlborough to today."

It is appropriate that these two firms should join hands in this project, for Vacheron et Constantin is the oldest watchmaking firm in the world, founded in 1755 by Jean-Marc Vacheron (Constantin didn't appear until 1810), and Garrard founded 200 years ago, has

armost as ancient a lineage.

The 5,000 items in the exhibition form not only a history of watchmaking (hydrometers, quartz clocks, atmos clocks, tuning fork clocks) to the latest products of Vacheron et Constantin and Patek Philippe, the only two Geneva firms permitted to use the Crest of the Canton of Geneva as their hallmark.

They reflect the history of

Chichester's Rolex Oyster chrono- their work. M. Jacques Ketterer, mostly of watches.



Left pocket watch, 1825; centre pocket watch, 1830; right pocket watch today. All by Vacheron et Constantin in the March of Time exhibition at Garrard, 112 Regent Street, until 26th October.

Geneva as their hallmark.

They reflect the history of technological advancement (from sailing ships to submarines and aircraft) against a background of voyages and discovery (Captain Cook's perpetual log, Sir Francis

Geneva as their hallmark.

They reflect the history of technological advancement (from sailing ships to submarines and aircraft) against a background and those who devise means of of voyages and discovery (Captain Cook's perpetual log, Sir Francis

Children as their hallmark.

Time is a romantic concept, and those who devise means of measuring the flight of hours have a romantic dedication to things... Actually, we spoke



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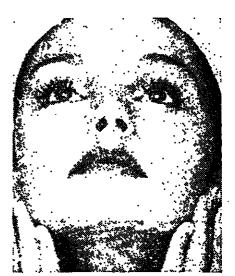
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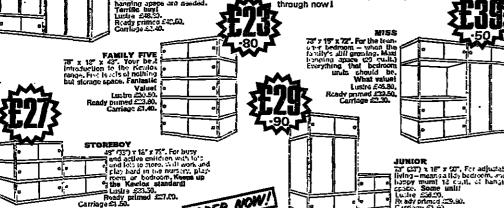
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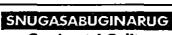
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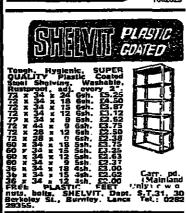
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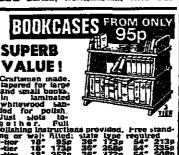
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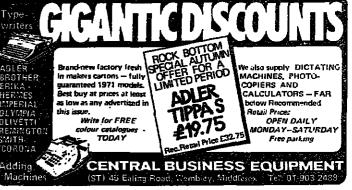




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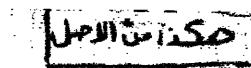


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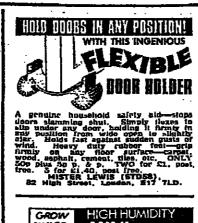
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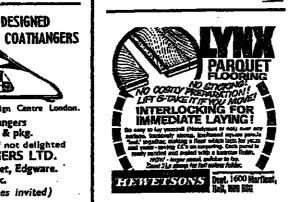












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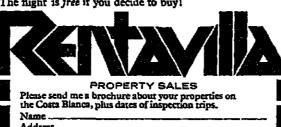
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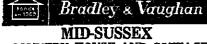
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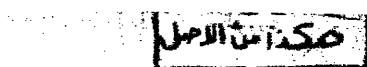
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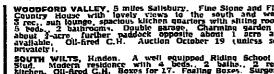
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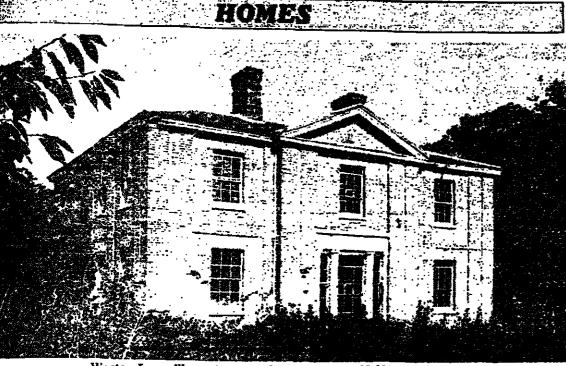
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PURLEY

49



Weston Longville rectory: needs work (about £6,000 worth)

of the happier developments my new housing estates these is the general improvement in aping. Not so long ago the ge builder approached a new ather like a prison harber—if int actually shave it bald he will everything in sight.

**The state of the content of th was for the very good reason Capability

with them. If early buyers is a bit of green to make them sey weren'l living on the back-f the moon, they had to make the houseplants.

now most developers worth salt try to tailor a scheme now most developers worth salt try to tailor a scheme natural landscaping of a site. if the natural endowments particularly exciting they even m a little cosmetic surgery shape of artificial hills or an on the natural popul or two. On the case, we miles from the city. It is really an enormous garden covering 18½ acres and once described as "a slice of woodlands borrowed from Eden." Brundall Gardens were laid out many years ago by a dedicated ou ental pond or two. On the oaks but maples, sycamores, beech, levelopments, as well, day-to-levelopments is so tidy that not to mention a 41-acre lake stocked not be and a Roman dock. levelopments, as well, uapto can be succeeded by the can move into the first houses with fish and a Roman dock.

A daunting proposition for a because of the risk of

ubble. developer, because of the risk of this is, of course, simply good destroying the very things that make ss. House-buyers have become the site worth living on. Too much more discriminating and they having to live on a billiard as too little. The developers here, hile waiting for the twiglets Pine View Developments, are taking A copse of elms or a a sensible if distinctly cautious copper beeches are an approach to the problem. They are selling point.

Offering individual plots for sale and

scheme is finished there will be a residents' association to maintain the gardens. Irelands in Norwich are the selling agents. By Norfolk standards, Brundall

Gardens is a high-cost development and it will be interesting to see how it catches on. The usual price range for new spec houses and bungalows for new spec houses and bungalows in the county is from £4,500 to £7,000 or so, and you can even find small retirement bungalows for under £4,000. Norfolk is a more bracing alternative to Cornwall for people who want to retire, and certainty property is very much cheaper. It is also a good hunting ground for weekenders from ground for weekenders from London because you can still pick

up cottages—especially towards King's Lynn—for as little as £2.000. Norfolk is rich as well, in small period country houses, and these can sometimes be found in an unmodernised state and thus reasonably cheap. The house in the picture is a fine example. It is the rectory in the village of Weston Longville, built in 1805 with six bedrooms, two reof copper beeches are an approach to the problem. They are offering individual plots for sale and it entired the belong of a consultant architect, what belong of a consultant architect, what it close up. Buyers will sort of houses they want to build mes choose a particular house there is a fine big tree in houses altogether (including, no fine big shadow it casts on are popular in East Anglia) and fine big shadow it casts on are popular in East Anglia) and it house with lime trees and area—about £6,000 each. Once you have a good period house, not to mention the five area that seems generally led as a garden feature is the cause, so I was assured by a fications and submits them for developer. "It's a good approval to the local authority."

In 1805 with six bedrooms, two reception rooms, domestic offices and outbuildings on five acres of land. When it comes up for auction on November 2, it is expected to fetch between £8,000 and £10,000 (the land alone is worth some £4,000). To put the house into perfect condition might cost another £6,000, so for a reasonable outlay you have a good period house, not to mention the five acres of grounds. The garden, too, needs a lot of work done on it, so there's an opportunity for someble developer. "It's a good approval to the local authority. auctioneers.

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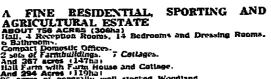
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The one who can count takes the money and starts sharing by taking 10 dollars for himself and giving 10 to his brother and continues so doing till, after taking 10 for [4] doing till, after taking 10 for himself, he finds that he has something tess than 10 left for his brother.

He takes off his turban, gives it to his brother with that remaining money and says "We have now gained lenually." equaliy. How much is the turben 23 worth?

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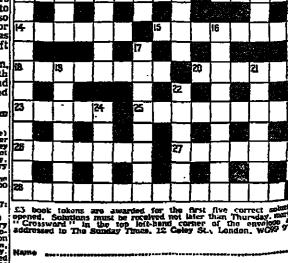
Drivers adhere to it as an example of a self-joining ing, perhaps! (7) Alabama city institution. 3 " For who would bear the whips and scorns of time 10 Prices are different enough without the initially excel-(Hamlet). (9) lent lists of ingredients!

4 Expelled? That's nothing 11 Father's little sect turns to us, Mr Heath! (6) out to have certain views. 5 Fighting the rest? (8) 12 Casting down in a cellar! 6 Throw out from the index

pell-mell! (5) Behindhand when about to play the part of a salt (7) 8 Tipping in the main wat the done thing at what

9 Rich piece of territory is side scene—foreign, pos-sibly. (8) a novel sense. (8, 6) upstart! (8) water abroad. (7)

seems to contain every-27 Get going again and make thing. (4-3) time in scope. (5)



THE SUNDAY TIMES GROSSWORD No. 2432 Acrosa: 4. Pikhard; S. Encord; 9. Robilcas; 10. Terminal; 12. Victoria: 13. Microbes: 16. Prussan; 19. Tutorial; 23. Robutter; 24. Pagenial; 25. Errors; 26. Pentagon.

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Crossword No. 2433

13 Plain South American goes into the hall another way. 14 Assuming it's not downy? 15 Fully equipped in Waiton's appears to be an American social occasion. (6, 3, 5) 18 Representation of an out-

20 Hats crushed to a degree by such affliction. (6)
23 Girl goes to boy by firstclass return. (5)

16 Sets out in bygone careers to get through the exams:
(4, 5)

17 Napoleon was such as 17 Napoleon was such as 25 Call it sin-but it may be all right for a gay spark! 19 Rear of the car carries a heavyweight name over the 26 Beer given to the doctor in charge from an old 21 Piece of luggage that distilling apparatus. (7)

22 Lemon-like drops of illio 28 A certain stately home is not what Bunyan had in 24 Morning—a brief space o

ANSWER TO BRAIN-TEASER 537:

(Sciulion available on request.)

A modes! responses to a period solution must be received not later than Thursday, most not not difficult. well-up-to-standard problem. Almost an unret: Brit drawn D. Gerkenson.

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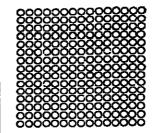
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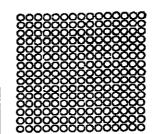
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of three years duration. The
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ing: antique series returns with inelia Fielding, Tim Brooke-Taylor.

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Id, with Laurel and Hardy: more lid, with Laurel and Oille's adventures, rect a radio aerial.

Hare: Oirish whimsy about a race-lith utter disbellef by George More It has Terence Morgan as the fortunes the animal could save Derby. Among other little people: artita Hunt, Wilfrid Hyds White.

1,8: the children have escaped by eg of their trek to Switzerland.

BBC 2

10.35-12.30 •Open sciences (11.05); mat arts (12.05).
7.00 News review for deaf and World About Us: The Liv-Forest: Eric Ashby peers the New Forest (repeat). the Nation: Colin Thomp-talks about two paintings dam Eishelmer in National ry of Scotland. Open university: social sees (10.35); science (11.35); mathematics (11.35);

9.55 10.00 10.15 ice Five: Shaw Taylor show:

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vs from ITN.

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ITV REGION BY REGION WESTWAND (Colour): 11.00 London. 12.55

Jobs. In the Huise and Garden. 1.35 Farm
and Country News. 2.00 Soccer (as London.)
3.00 Film Something to Live For. 4.35
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a — Drawnie, 10.00 London, 11.45 © Epifogue

GRAMPIAN: 12.05 London, 12.55 Looks in
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enigmatic spy

AST YEAR Kim Philby's son took sart in a documentary about his ather which assembled all the nown facts about the ex-public chool, ex-Foreign Office, ex-jouralist, ex-spy, ex-defector, now foscow expatriate. The result, hough conscientious, was not very luminating; it clearly needed the night of a novelist or playwright o probe the motives and motivations of betrayal to make this hadowy Graham Greene figure come live. Never loath to have a go, bennis Potter has turned from his haracterisation of Jesus Christ in fon of Man to that of Philby in that of Philby in the companies of the waiting for British ournalists to interview him in foscow; flashbacks, montages of tills and fin-clips are used to cecall his story including a dis-

Job, even being responsible for a defector's murder, paralleling philby's responsibility for the Volkov affair in Islanbul. Yet Potter has given himself the dramatist's escape of calling his trailor another name and changing other details. In a way this is a pily: it would have been more exacting to have called a spade a spade and a Philby a philly. John le Mesurier, after a lifetime supporting other actors with the strength of a pit-prop, gets

9.30 ITV) will follow its that come out of ve Party Conference BBC2 and various

looks, sounds and

celebre.

All BBCI) repeat (archaeology, registrar, doctor, cocktail party, Old Balley, pepperpol, Beethoven), that's your lot of viewable mid-evening programmes, unless you happen to be a lover of The Lovers (9.00 ITV). Granada's glum couple. If so, you may care to see the run-up to their engagement party. There's another engagement party. There's another engagement for Bachelor Father (8.00 BBCI), but only masochists will care. This episode is confusingly called Not in Front of the Children and is all about whether they should be invited to Norah's wedding. But even this negative television is trumped by the ultimate anodyne: Mantovant (9.20 BBC2) featuring Moira Anderson.

Viewers in East Anglia can see the new Bishop of Norwich, the Rt Rev Maurice Wood, sprinting round the grounds of Bishop's House in his running shorts as he does every morning, in The Making of Maurice Norvie (10.30 ITV-Anglia).

AFTER ALL that fuss a few months ago about Bernard Braden never to be allowed to darken the BBC's doors again because he had compromised his Ombudsman role by endorsing margarine, here he is again for the first of another 26 programmes of Braden's Weck (11.20 BBC1). Braden has come out of this incident well, keeping his show, his integrity and his advertising fee; so have the rest of the east, who certainly didn't deserve banning whoever their Leader may have offended.

There are no changes, so stand by for more elignified jokes by Ronald

1 (Pap): 6.55 am-8.00 Little Savage. As July 1 (Pap): 6.55 am-8.00

10v Best Funes. 10.02 Folk on Two. 11.02 Peter Glayton's 12.00 News. 12.05 I Ride. 12.00 News. 12.00 News. 12.00 News. 12.00 News. 12.00 News. 12.00 News. 12.05 New Records: Westine 8.05 New Records: Westine 8.05 New Records: Westine 8.05 New Records: Westine 8.05 News. 12.05 New Records: 9.00 News. Westine 9.00 News. Westine 9.00 News. 12.05 News. 12.

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5.00 Sunday Session: magazine. Motis and Mammoths. 11.15 Hassan by James Eiroy Flecker. 10.70 Local Revision Massion. 31.45 News 10.20 Local Revisions. 5.25 North Control Revision. 6.25 Appendix Good News. 6.25 North Control Revision. 6.25 North Revision. 6.2

inside the

THURSDAY

precambe and Wise Show:
set John Mills guarantees
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Nier, not John's mum).

Nier, stolen Life: the corn is
life: Stolen Life: the corn is
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9.25

series that's now laugh-locked in its own pretension.

11.00 News summary.

11.05-11.35 One Man's Week: professional consumer Derek Cooper. 10.10

sic on 2: first of two cele-tions of Paganidi, supreme in virtuoso, once believed to e sold his soul to the Devil. ionents are Rugglero Ricci, in Williams and New Phil-monia Orchestra.

e Interview: Roy Strong, National Portrait Gallery

12.05 11.00 iam. for All; Narrative Art, cr from St. Teresa's, Darlington, plcture

two, not perfectly two, not perfectly rts: first and more new experiments that re-week-old baby can a light by the moved and entiusiastically

Straight on to The Car Makers (9.20 BBC1), an hour-and-a-quarter of The Story of the Men Who Built Britain's Motor Industry—and have let it slip through their Ingers so that only one of the four main manufacturers left is now British-owned. Even that one is on the way out according to Aliek Dick, ousted from Standard Triumph by the BMC take-over; he foresees a future industry with three American and a couple of European companies, and neither

of them British. Lots of early film of vintage and veterans, however, to keep drivers happy.

And, as if all that wasn't enough cars, Thames chugs up behind with Driveln (11.30 some ITV) with tips and hints about anti-freeze.

Those looking for some escape from mechanised metal will do better with the Edna O'Brien-Desmond

Two hopeful-looking chunks of drama; In the Shado of the Old Oak Tree (9.20 BBC1) by Anthony Read, in which Troubleshooters Ray Barrett and John Carson are kidnapped by Basque terrorists demanding a share in oil rights around the French-Spanish border. Holiday-makers in the Basque country need not bother to search for familiar locations: it was shot in Corsica. Then Brian Cox and Mark McManus play two seamen trapped in 1MS Royal Oak in October 1939; writer Raymond Hitchcock has given them polgnant, humorous dialogue as the water rises in Combing Down His Yellow Mair (10.10 BBC2).

that she has to be an Indian by hubby on; Thames' effort sly on to the anti-til an episode about ecruit daddy Putrick ean-Up London Camwhy do they bother? why do they bother? why do they bother? and ning Z-Cars have an ion over the developen. In the fiction we has a general cleunown young; the first ong (7.95 BBC1) by I sets the scene for try-type rumble at ance. The medicolocumentary starts child's life—almost or birth—but shares ind.

Scott chairs audience-discussion

hopeful charity

Faith in the

WEDNESDAY

The Lord Mayor of London pleads

andwiched by two
uscence-type proelderly gents look
rking lives. They
five in their way:
sort of programme
th on, but almost

missed The Issue olded (9.20 BBCI) rst shown last April emselves up to watch compiler Robert Vas

ITV, Wednesday-Saturday). Falling any, it will create some of its own with some new evidence in the Angela Davis American cause celebre.

calls a "documentary investigation" into the Katyn Massacre. His device to arrive at the truth of what happened to 4,000 Polish army officers found shot in a forest grave in 1943 was to have a group of actors inpersonate a series of witnesses to the story. It comes off remarkably convincingly considering the built-in difficulties, and leaves the viewer with little doubt that the culprit was the Soviet Union, or at very least someone in authority there acting mistakenly witchael Bryant, Stanley Meadows, Edwin Richfield, Norman Wolland and the rest grip the attention.

Earlier, Stanley Meadows, old colleagues on Softly, Softly Task Force's Hostage (BBCI 8.10) are held to ransom by a gang of bank thieves. They are faced with the impossible decision; should they let the gang escape to save the lives of hostages inside the bank?

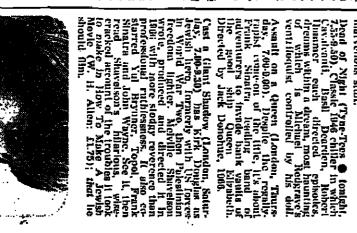
the ratings race Ahoy there for FRIDAY

THERE'S dancing in the streets of Wembley these Friday nights since the Autumn schedules went into operation. For the first time in many a long season, London Weekend Television is winning a major share of the audience and that spectre of failure—perhaps even closure—has departed from their studio doors. The Friday night batting order looks easily strong enough to with stand the new bowier that IBC's captain Paul Fox is putting on lonight.

This is The Onedin Line (9.20 BBC1), a drama series of solf-contained stories adding up to a serial saga about life in the acquisitive, connucercially successful Victorian England of the mid-uineteenth century. The fictional James Onedin sets out to build his own shipping line, first with sail, then with steam. In this first episode, by the man (yell Abrahum, Peter Gilmore as James quits as muster of the bright Maiste Rose and makes a lead with James Hose of The Charlotte Rhodes; Onedin will marry the spinstey daughter (Anne Stallybrass) if he gets the ship as dowry. In doing so, he makes a series-long enemy of his old employer, played by Edward Chapman. Given plenty of film, costume and shipping facilities, this could be an excelling, pupular series—but will the mass audience ever

The Persuadersi, the new Tony Curtis-Roger Moore-Lew Grade blockbuster, broke box office records with a 70 per cent share of the audience on its first outing. Tonkjut's is set on the Riviera and has three beaulful girls and Lionel Blair in the cast and is called Powerswitch (7.30 HTV). It shared a top-rating 7.700,000 viewing homes with its following programme. The Fenn Street Gaug. LWT's own spin-off from please Siri in Horses for Courses (8.30 HTV) there is trouble between Dennis and Craven who has wrecked his bike. Then comes Margaret Lockwood doing her Portia hit in Justice; a custody of children case this week, By Order of the Magistruces (9.00 HTV) by Edmund Ward. ATV's The Marty Feldman Comedy Machine (10.36 HTV) has the unfortunately irrepressible Spike Milligan plus the trim Barbara Feldon from Get Smart. As all this is prefaced by The Sky's the Limit (7.00 HTV), with the TV Times' nomination for knighthood in the next Honours List, linghic Green, it will take more than the Onedin Line to win buck Filony night for BRC.

For those who care about the medium liself, Laic Night Take the Charling which programmes. Including a discussion on Television and the People (10.45 BRC2) from Munchester. He believes that the work-ing-class is builty treated by the indelle-class chaps who produce all television programmes. Including the Charling (10.10 BRC1) at Christmus, do now.





Bernie's bread

butter show

SATURDAY

Cat on a Hot Tin Roof (London, tonight, 7.55-9.55). See today's listings. The Chass (Yarkshire, tonight, 7.55-10.00). Only five years old and just starting its journey round the network is this super Marion Hrando-Jane Fonda-Robert Redford-Angle Dickinson thriller about an escaped convict, sex and sin it kinall frees town. Arthur Penn directed Lillian Hellman's screen-play, and if the end result does reveal some of the condicts between director and producer Sam Spiegel, it's still marvellous stuff.

Cirl with Green Eyes (BBC2 Tuesday, 0.20.30.50). It is in hingham had the critics cheering in Jud-with her young Edma O Brien provincial let loose in Dubin, falling for Older Man Peter Pinch. Embodies all that is noive and silly and nuobe and wonderful and hearthy-asking and funny about being young, wrote Judith Crist in Ny Herald Trib. Desmond Davis directs. The Firemen's Ball (BBC2, Thursday, 10.10-11.20) was 1968 Milos Forman made in nuitye Czechoslovakia that hooks as mannered in its sentimental naturulism as his recent American Taking Off does in cimmickry. But much raved about at the time.

BEST FILMS

almost four hours and four programmes devoted to the glorification of the most lethal, most polluting, most aggressive-making invention of the Twentieth Century. The autobuff can roar happily home (traffic-jams permitting) in that for The Racers (7.30 BBC1), a 1955 muvic originally released here as Such Men are Dangerous. It stars Kirk Douglas as a champion racing driver who learns humility to win back the love of a ballet dancer, but it's really an excuse to show the Mile Miglia, the Grand Prix d'Italia and the Le Mans 24 hour race in loving detail. Director lleary Halhaway spent three months filming them.

A quick switch of gears and it's over to Wheelbase (8.50 BBC2) from the Taris Motor Show, previewing the "improvements" that will make ears even faster than the legal limit allows, and from Portugal where roallying.

of first love, Girl with Green Eyes (§24) Bif (2), see Best Films, than Thannes's Armschair Theatre, Man Charged (§00) ITV). This, writes from Hutchinson, purports to take us behind the scenes in a routine mirrder investigation by the police, but that purport scenes of little import. The murder is of an old woman living in a squabid budging houses inhabited by more than its share of clické characters including a homosexual with a liking for vicars and a pregnant prostitute. Written by ex-detective inspector Peter Hill, it suggests that the general public as seen through the crime tennis eyes is avarichous, victous or qualible. Most impact comes from Glyn Houstent, as an inspector, reducing an old man to tears in an attempt to gain a confession. More weakly, weakly, than Softly, Softly.

Bryan Mague taks to ex-judgen, and the legal system in Thannes' The Judges (10.30 JTV). In its way, this is a remarkable programme which will certainly give rise to much discussion among those interested in the workings of the law. Taking as his starting-point that Judges should not be freuted as though they are infallible. Magee puts it to them that common criticions are that judges are socially isolated, excessively conservative, often unduly harsh and moralistically pompous. Their replies are equally spirited, and by sitcking to his guns Magee shakes some fuscinating revelutions and comments out of them, unrepentedly plending guilty in some cases to only slightly rephrased charges.

spin in the car Staying in for a

TUESDAY

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